

300 TRICKS

YOU CAN DO

by Howard Thurston

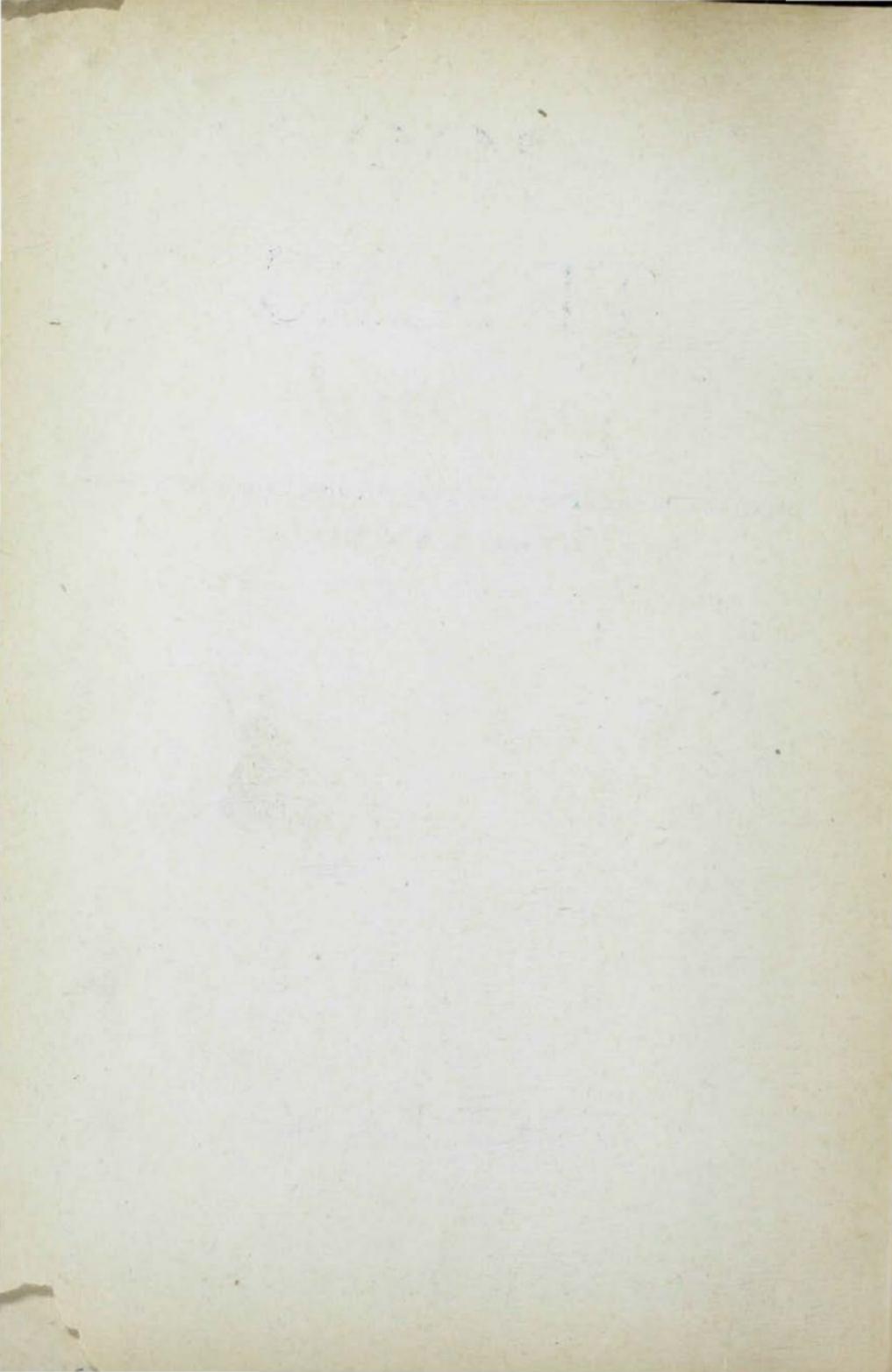


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300 TRICKS

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BY HOWARD THURSTON
ILLUSTRATED BY RUTH McCREA



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300 TRICKS YOU CAN DO

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INTRODUCTION

THIS BOOK was written to explain clearly, concisely, and simply, 300 mystifying tricks that can be performed by the average person.

Magic is not difficult to perform, and the impromptu magician does not need unusual skill in using his hands. The object in performing tricks is not to display skill, but to mystify. Many of the best tricks and illusions are performed by comparatively simple means.

None of the tricks in this book requires elaborate equipment, nor are any of them beyond the skill of an average person. Therefore the reader can concentrate his efforts on the actual presentation of the various tricks, without having to spend time or money on the technical details.

Presentation is the important part of every trick. The best tricks can be spoiled by poor presentation;

on the other hand, very simple tricks can be turned into excellent mysteries by good presentation.

In presenting tricks, try to build a little mystery around them. Do not attempt any trick until you have practiced it and feel sure you can do it. Your talk, or patter, is one of the most important items. Fit it to the trick and have something to say at the crucial moments. Only occasionally has patter been suggested in this book. It should be something you work out for yourself, and it will take practice, too.

In performing a trick, do not tell your audience what you are going to do. By keeping them in doubt about what is going to happen, you will often prevent them from obtaining a clue to the trick.

When you have finished a trick, never explain how it is done. A trick always loses its charm and its interest when it has been explained. Of course, it is quite all right to explain a trick to a person who really wants to learn it, but you should be sure that such a person will not expose your trick the next time you perform it.

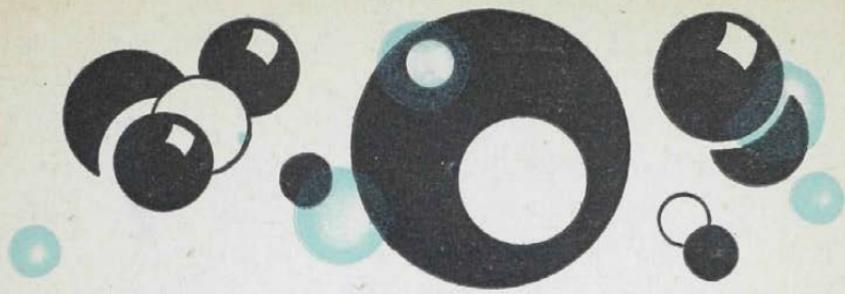
It is very easy merely to smile when someone asks, "How did you do it?" That is your own secret, and you can say so. But when some person sees a trick and then says, "Do it again," you will be confronted with a more difficult problem. A trick should never be done twice, although there are a few exceptional tricks that improve with repetition. The best way out of the "Do it again" dilemma is to go on with another trick—preferably a trick similar to

the one you have just shown, but one that involves a different working method.

Even if you are sure you will not be caught, repeating a trick is bad policy, for the element of surprise will be lacking.

The best way to learn magic is to do magic. Pick out a few tricks and learn them; then do them often and you will find they improve with age.

Study the effect of your tricks upon your audiences, and you will soon learn why you are successful with some tricks, and why you fail with others. You must use your wits when you perform magic. Some beginners feel disappointed because no trick is perfect. If there were such a thing as a perfect trick, there would be no satisfaction in performing it. The fascination of magic lies in the art of concealing the imperfections in tricks, and thereby producing perfect effects which seem inexplicable to the onlooker.



CHAPTER I: BALL TRICKS

IN MOST ball tricks performed by magicians, small wooden balls are used, and they are generally referred to as miniature billiard balls. In some tricks, golf balls may be used; in others, small solid rubber balls will answer the purpose. Wooden balls are the best for most tricks, and they are not difficult to obtain. They are sold separately in many stores, and they may also be purchased with ten-cent miniature bowling outfits. Ping-pong balls may also be used, but they are somewhat light for certain purposes.

THE APPEARING BALL

The magician shows the palm of his hand, absolutely empty. He reaches in the air, and catches a wooden ball at his finger tips.

A ring must be worn on the second finger of the

right hand. A thread about an inch long is attached to the ring, and the other end is wound around a small tack which is imbedded in the ball. When the hand is held with the fingers pointing upwards, the ball hangs out of sight behind the hand. When the hand is swung upwards and turned slightly forward, the ball will appear instantly at the finger tips.

THE VANISHING BALL

The magician takes a small ball from his vest pocket. He squeezes it between his hands and the ball immediately disappears.

The ball has a tack in it, and to the tack is attached a foot or more of black cord elastic, which runs through the loops of the trousers, and is tied at the further end. The ball is put in the vest pocket. When the ball is exhibited, the magician stands with his left side towards the audience, as the elastic runs under the coat from the left vest pocket. The elastic is stretched when the ball is shown, and as the hands close over the ball, it is released. Hidden by the left arm, the ball flies under the coat, and the hands are shown empty.

THE DIMINISHING BALL

This is a very new trick which requires a nickeled metal ball about an inch (or a little more) in diam-

eter. The magician shows a three-inch cardboard tube, just large enough to receive the ball. The tube is painted black on the inside.

The ball is set in the tube, which is tilted slightly, and the ball slides through slowly. As people watch the ball they see it gradually diminish in size until it is about the size of a pea. Then the ball is allowed to slide back, and it emerges, its original size.

The trick is an optical illusion. The black lining of the tube throws a shadow, and makes the ball seem to diminish in size. If he wishes, the magician may have a tiny metal ball, which he holds between the fingers of his left hand at the bottom of the tube. As soon as the large ball reaches the bottom of the tube, it is caught in the bent fingers of the left hand, which carry it away, and drop the tiny ball on the table, while the right hand gives the tube for inspection.

THE AÉRIAL BALL

A ping-pong ball is best for this trick. The ball is held in one hand, and it suddenly glides through the air to the other hand.

A loop of black thread does the trick. The fore-fingers of both hands hold the loop taut, forming a sort of track along which the ball slides. The lightness of the ping-pong ball is an asset in this trick, although a light wooden ball will work.

BALANCED GOLF BALLS

Balancing one golf ball upon another sounds like an impossibility; and it would be, if there were not a trick to it!

A little dab of lead plaster, secretly attached to the upper ball, is all that is necessary. The upper ball is pressed upon the lower so that the wax comes at the contact point, and the upper ball will remain, apparently balanced.

THE MYSTERIOUS BALL

The magician holds a small ball in his right hand. He covers the hand with a handkerchief and turns the hand back up. He then invites several persons to reach in under the handkerchief and satisfy themselves that the ball is still in the hand. This is done, but as soon as the last person has felt the ball, the magician snatches away the cloth and the ball has disappeared!

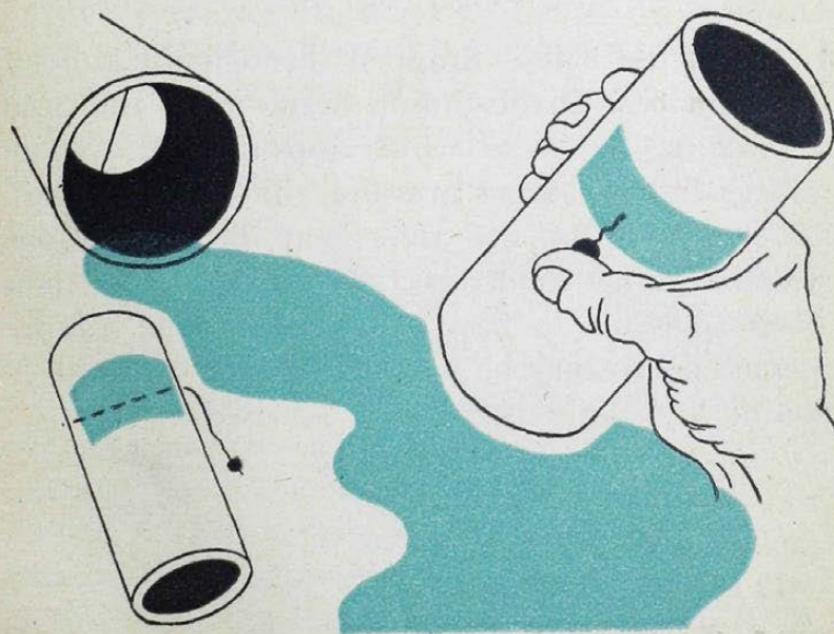
The handkerchief is draped over the hand again and people reach under to make sure the ball has not returned. After everyone agrees that the hand is empty, the handkerchief is removed and there is the ball, back again!

This trick seems impossible, and it might be, if the magician attempted it alone. But the last per-

son who reaches under to feel the ball is a confederate, and he calmly takes the ball away when he removes his hand! Hence the remarkable disappearance. When the empty hand is held beneath the handkerchief, the confederate reaches under—last again—and puts the ball back in the magician's hand. It is a bold trick that works.

THE BALL TUBE

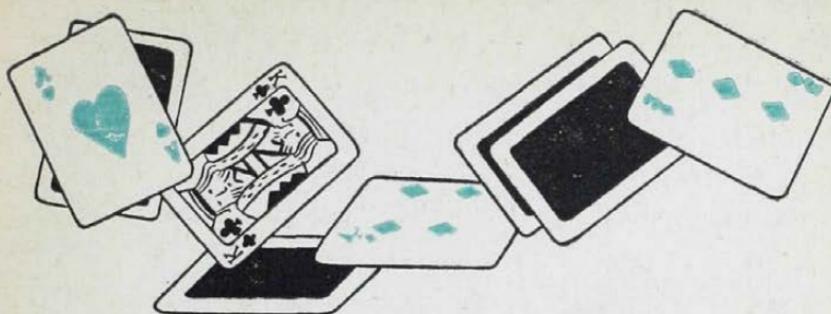
The "Ball Tube" is an appliance that can be constructed from a cardboard mailing tube. A ball is dropped through the tube from the top, and of course it comes out at the bottom. But when the



ball is dropped in again, it stops half way, and then falls through at the magician's command. The tube is too thick to be pressed, and as the ball slides freely through, its sudden stopping and starting again is very mysterious, especially as the ball may be seen while suspended in the tube, and the tube may be so held that people can see through it.

Various means have been devised for halting the ball in its progress through the tube. The simplest device is a length of black thread stretching across the tube. One end is knotted. The other end, which is twice as long as the diameter of the tube, has a small bead tied on the end. A strip of colored paper should be pasted around the tube to hide the knotted end of the thread. The bead is covered by the thumb.

When the ball is dropped through the tube, it falls freely until the thumb draws down the bead, tightening the thread, which stops the ball. As soon as the thumb releases pressure, the ball falls again. The interior of the tube may be shown provided it is not held directly in front of the light. It is advisable to have a duplicate tube (unprepared) which may be left where some one will examine it. A light ball should be used.



CHAPTER II: CARD TRICKS

CARD tricks constitute the broadest field of impromptu magic. There are many magicians who specialize in card tricks only, and the skillful sleights and passes that are possible with cards are exceedingly numerous. On the other hand, there are many perplexing tricks with cards that require very little skill, and some of the best of these form the present chapter.

Before attempting to perform card tricks, the amateur magician should first learn to shuffle and deal cards with ease and precision. If he handles the pack clumsily, the people watching him will quickly realize that he is not performing feats of skill; but if he proceeds with smoothness, they will attribute his tricks to skill in sleight-of-hand, and will take an interest in his performing.

A great many card tricks consist of the surprising discovery or revelation of a certain card which has

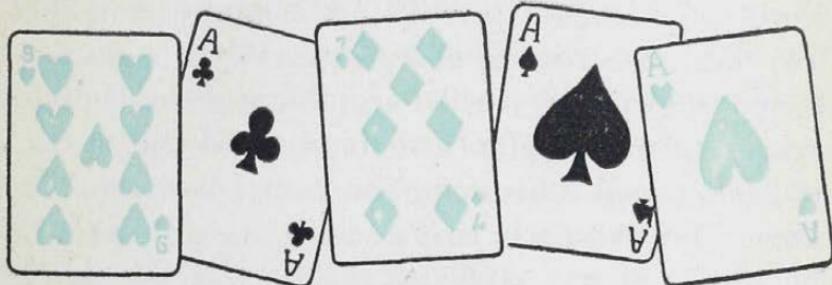
apparently been chosen at random by a spectator. Therefore, the magician must find ways of learning, or of controlling a selected card, either before or after it is taken from the pack. We will first consider a number of simple but effective methods by which this end may be accomplished. There are other methods which form intrinsic parts of certain tricks, and they will be explained later in the chapter.

THE "ONE-WAY" PACK

Certain packs of cards have what is known as "one-way" backs. This is particularly true of high-grade cards. Instead of a symmetrical design on the backs of the cards, these packs have pictures or initials. Such a pack is especially suited to the needs of the magician. He first arranges the cards so that the pictures are all pointed in the same direction. Then he fans the cards and allows a person to select one. As soon as the card has been drawn, the magician quietly turns the pack around. Thus when the chosen card is returned, its design will be reversed. The pack may be shuffled, but as soon as the magician runs through the cards, he will discover the one that is reversed, and will know that it is the chosen card.

"Bicycle" cards do not, as a rule, have "one-way" backs. There is one exception, however, in the pattern known as the "Emblem Back." This design is reversible, although it does not appear so at first

glance. Such a pack is the best available for this trick.



POINTED CARDS

A glance through a pack of cards will reveal the fact that certain cards are "pointers." Take for example, the seven of spades. It has seven spots and five of them point in one direction. The nine of hearts has five points in one direction. The aces of spades, hearts, and clubs are "pointers." The seven of diamonds is a "pointer," because it has one odd point above the center.

To make use of this interesting principle, take all the "pointers" from a pack, and arrange them with their principal points in one direction. Group these cards at the center of the pack, and fan the cards so that one of the "pointers" will be selected. Turn the pack around, and let the chosen card be returned. After the pack has been shuffled, a glance at the faces of the cards will reveal the chosen card, for it will be pointing the opposite way from the others.

THE PENCIL-MARK PACK

Any pack of cards may be made "one-way" by a very simple process. Square up the pack and make two or three straight pencil lines at one end of the pack, the lines crossing every card. When a card is selected, the pack is turned around, and the chosen card is returned. A glance at the marked end of the pack will reveal a break in the pencil lines; at the other end of the pack, tiny pencil dots will appear. The breaks at one end and the dots at the other indicate the chosen card, and the pack should be cut at that point.

ANOTHER WAY TO FIND A CHOSEN CARD

Here is an easy and effective method of discovering a chosen card.

Run through the pack, and quickly place a number of cards of one suit in a group at the center.

Let a person select a card. Then fan out the pack, and have him replace it near the center. After the pack is squared up and cut twice, you can immediately find the chosen card when you look through the pack. The card *is not taken from the center but is put back in the center.*

THE DOUBLE CARD

This is an ideal form of "card locator" for the magician who performs with his own pack. A pack of cards with white margins should be used. Take

the odd card which generally comes with such packs and trim off the white margin. Then paste the trimmed card on the back of one of the cards in the pack. At a very close distance, the double thickness cannot be detected.

As soon as a card has been taken from the pack, square up the cards and riffle one end of the pack. Your finger will encounter a sudden stop as soon as the double card falls. Let the chosen card be replaced at that point, and it will be directly above the double card. Then the pack may be squared up and cut. Your fingers will naturally lift off the cards above the double card, and thus the chosen card will be brought to the bottom of the pack.

THE SHORT CARD

The short card serves the same purpose as the double card. It is simply a card which has about a sixteenth of an inch trimmed from one end. It is handled just the same as the double card and serves as a locator when the chosen card is replaced just above it.

The short card, however, may be adapted to any pack of cards, if the magician takes the precaution to carry a pair of small scissors (preferably folding ones) in his pocket. By pocketing a card from the pack, and finding an opportunity to leave the room, he may trim the end of the card and return it to the borrowed pack.

THE BENT CORNER

In this trick, the magician fans the pack and holds the cards with the faces toward a spectator, inviting him to touch one of the cards. As soon as the spectator does so, the magician's left thumb, which is hidden behind the pack, bends up the corner of the selected card. After the pack has been shuffled, a glance at the corner of the pack reveals the position of the chosen card, and the pack can be cut at that point.

FALSE SHUFFLING

False shuffling is the means whereby a card may be kept at the top or the bottom of the pack while the magician is shuffling the cards. A false shuffle should not be shown as a trick in itself. No especial skill is required in false shuffles; anyone who can shuffle a pack of cards in the ordinary manner can execute the false shuffle just as easily.

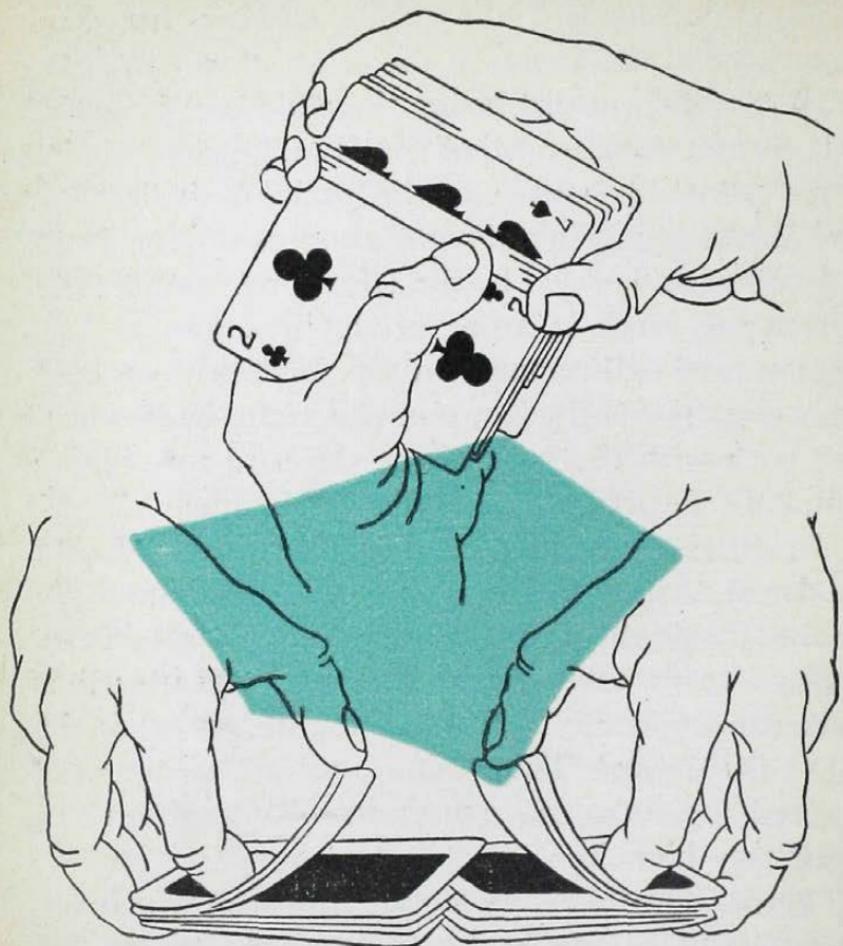
First, suppose that the pack is to be shuffled in the dovetail fashion, by cutting it into two heaps and riffling the ends together. The magician has located the chosen card and has cut the cards to bring it to the top of the pack. In riffling the ends of the pack, he merely retains the top card with his thumb, so that it is the last card to fall and its position is undisturbed.

Second, for an ordinary shuffle, to keep the chosen card on top of the pack, grip the pack between the

thumb and fingers of the right hand, the thumb at one end and the fingers at the other. Hold the pack with the bottom card facing the audience. Now the left thumb comes up, and pulls away some of the cards from the bottom of the pack. As it does so, the left fingers bring along the top card also. Then the right hand, aided by the left thumb, shuffles the remaining cards in front of the first group. The chosen card still remains on top. If the chosen card is originally on the bottom, the right hand holds the pack with the back of the top card toward the audience. Otherwise the shuffle is the same.

In order to avoid confusion, the reader should study all card tricks with the pack in his hands. He should begin by laying the cards on the table as though ready to be dealt. The uppermost card is then known as the **TOP** card; the lowermost is the **BOTTOM** card. These conditions are *always* considered the same, no matter in what position the pack may be held.

Third, there is a very simple shuffle in which the chosen card is undetectably transferred from the top of the pack to the bottom, or vice versa. Hold the pack as previously described, with the top card toward the audience. The left thumb pulls away the top card alone and the remaining cards are then shuffled on top of it, so that the chosen card becomes the bottom card. To bring the bottom card to the top, the magician should first take the precaution of turning his right side toward the audience;



then he takes the pack between the fingers and thumb of his right hand, with the top card toward the palm. The left thumb pulls down the bottom card alone, letting it fall into the bend of the left fingers; then the remaining cards are shuffled from the right hand into the left, the desired card then being on top of the pack.

CUT TO THE CARD

The items previously described in this chapter are not complete card tricks in themselves. They are methods that lead up to clever conclusions which would be impossible without their aid. The following trick, which is a great mystery, is dependent upon a method given before.

Effect: A card is chosen and returned to the pack, which is thoroughly shuffled. The magician takes a card from the pack, and exhibits it. It is not the chosen card. With a sudden movement, he thrusts the card face up into the center of the pack, and using it as a lever, lifts off the upper portion of the pack. When he turns the upper portion face up, behold! the chosen card is on the bottom of the upper portion! The quick thrust into the pack has discovered the chosen card.

Method: Refer to "The Bent Corner" section on page 12. The trick is performed by the aid of the bent corner. When the magician holds the pack, he turns the edge toward himself and looks for the bent corner, which stands out quite plainly. It is a simple matter to thrust the odd card, face up, just below the card with the bent corner.

THE SPELLING TRICK

A card is selected from the pack and is re-inserted. The magician cuts the pack several times. Then he

asks the name of the chosen card. Suppose it is the queen of clubs. He deals off the cards one by one, spelling a letter as he deals each card, thus: "Q-U-E-E-N O-F C-L-U-B-S." He turns up the last card. It is the queen of clubs!

Method: After a card has been taken from the pack, square up the cards in the left hand and then start to push the top cards to the side so that the chosen card may be inserted. In so doing, count the cards as your left thumb pushes them to the right, and as soon as you have reached eleven, calmly lift that group of cards, and let the chosen card be placed under them. This must be done nonchalantly. After your right hand has lifted the eleven cards, the left thumb should still push along a few more cards in a careless manner, but the break should be made just below the eleventh card.

The selected card is then the twelfth from the top of the pack. Cut the pack into four heaps, and lay them thus:

1 2 3 4

Heap 4 is the top heap, and it should contain at least fifteen cards. Throw heap 4 on heap 2. Then drop heap 3 on heap 1, and place heaps 2 and 4 on 1 and 3. This apparently mixes the cards, but it does not change the position of the top twelve. This procedure is known as a "False Cut." It may be employed in other tricks instead of using a "false shuffle."

Then ask the name of the chosen card. *No matter what that card may be, you can spell its name in such a way that your count will end on the twelfth card.*

For example, ace of spades; spell A-C-E O-F S-P-A-D-E-S, and turn up the *next* card.

Ace of clubs: Turn the top card of the pack face up and appear surprised to find that it is not the ace of clubs. Toss it aside, and start spelling with the second card: A-C-E O-F C-L-U-B-S, and turn up the *next* card.

Ace of diamonds: Spell A-C-E O-F D-I-A-M-O-N-D. Turn up the last card on the letter D. It will be the ace of diamonds.

Queen of diamonds: Spell Q-U-E-E-N D-I-A-M-O-N-D and turn up the card on letter D.

King of diamonds: Spell K-I-N-G D-I-A-M-O-N-D-S and turn up the card on the letter S.

By employing one of these various methods to suit the chosen card you can always end your spelling on the twelfth card. The joker should not be used in the pack. As soon as the chosen card is named, you can do the spelling mentally, or with your finger tips. With a little practice the trick presents no difficulties.

THE WISE QUEEN

This is a very effective mystery. A spectator is invited to shuffle the pack. The magician takes the

cards and asks, "Which is your favorite queen?" Suppose the queen of diamonds is named. The magician runs through the pack and removes the queen of diamonds. Then he lays the pack face down on the table and divides it into three piles. The spectator selects one of the piles and removes the top card; he lays it face down on the table without looking at it.

The magician remarks that the queen of diamonds is very wise. He holds the queen to his ear, and pretends to converse with it. Then he touches the queen to the card that is on the table, and again holds the queen to his ear.

"Ah!" he says, "the queen tells me that that card is the nine of spades." The card is turned up, and it *is* the nine of spades!

Method: In looking through the pack to find the queen of diamonds, the magician calmly glimpses the top card and remembers it. When he cuts the pack, he lifts off about two-thirds, leaving a small heap; then he moves to the right and drops another third; and he drops the top group in the center. He therefore knows the top card of the center heap, which we are assuming to be the nine of spades. When the magician asks a spectator directly in front of him to choose a heap, that person will almost invariably take the center heap, which fits right in with the magician's plans. The top card of the heap is chosen, and the rest of the trick is merely by-play.

Should the spectator choose another heap, the magician need not worry, for he has not yet stated what he intends to do. He turns to another person and says, "You take one also," at the same time indicating the other end heap with a wave of his hand. If the spectator takes that heap, the magician says, "Now we have one heap left. We will use it."

If the second spectator takes the center heap, the magician immediately forgets the first person, and centering his attention on the second person, tells him to lay aside the top card of his heap.

THE X-RAY CARD CASE

The magician takes a pack of cards from the case. He holds the case behind his back and invites anyone to insert a card, face down, in the case, closing the flap of the case so that the card will be entirely concealed.

The magician then holds the cardcase to his forehead and instantly names the card that is in the case, although no one has seen it!

Method: A small hole is cut in the lower right corner of the back of the cardcase. The case is held back downwards, behind the back, with the thumb always covering the tiny opening.

In raising the case to his forehead, the magician moves his thumb aside and thus catches a glimpse of the index corner of the card inside the case.

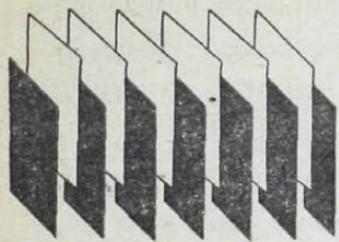
THE COLOR-CHANGING CARD

This is a very smart and surprising trick. The magician turns the top card of the pack face up and shows that it is the six of diamonds. He throws the pack upon the floor, and the card instantly changes into the six of spades.

Method: The second card of the pack is the six of spades. Just before dropping the pack, push the two top cards, as though they were one, about three-quarters of an inch over the side of the pack. The pack must be thrown squarely upon the floor, and not too violently, or the cards will scatter. The pressure of the air causes the two top cards to turn over, so that the six of diamonds falls face down, while the six of spades comes face up. To the observer, it appears as though the six of diamonds has magically been transformed into the six of spades in the twinkling of an eye.

THE COLOR-CHANGING PACK

Effect: The magician exhibits a pack of cards with the joker on the face (the bottom). He riffles the end of the pack, and shows that it contains red cards only. He blows on the pack, and riffles it again. This time the cards are all black! He blows on the pack once more, and this time the cards become both red and black. The pack may be thoroughly examined.



Arrangement of pack



Method: Separate the reds from the black, and dovetail the two portions very carefully, so that every odd card is red, and every even card black. Push the two sections together, but stop before the ends are quite flush. Then put the joker on the bottom of the pack. The result is this: When one end of the pack is riffled, only red cards will be seen. In blowing on the cards, and transferring them from one hand to the other, they are turned around, and when the other end is riffled, only blacks will appear. In blowing on the cards again, the fingers push the two sections flush together; so when the cards are riffled the third time, both colors will be in evidence.

The pack must be held quite firmly during the trick.

THE THREE JACKS

The majority of tricks do not bear repetition, but here is one that becomes more and more perplexing as it is repeated. It should not be overdone, however.

The magician takes the pack and deals two heaps of three cards each, dealing the cards one at a time. He turns up the first hand dealt and shows that it contains three jacks. He gathers up the cards and repeats the deal; again the first hand receives the three jacks. The deal is repeated several times, yet every time the three jacks fall in the first hand.

This is apparently a feat of skillful dealing, but in reality, no dexterity is required. *Four* jacks actually figure in the trick. On the top of the pack are three jacks, then an indifferent card, and then the fourth jack. The cards are dealt one at a time, in two heaps of three each; but when the sixth card is dealt, it must be slid under the second heap, being used as a lever to pick up that heap and put it back on the pack. Then the first heap is shown to contain three jacks, which are replaced on the pack. The cards are then set to repeat the trick.

THE CARD IN THE POCKET

This trick depends upon a variation of the principle just explained. A pack of cards is shuffled, and the magician tells a person to count off any number

of cards, say ten, and then look at the next card (the eleventh) after which he is to replace the cards he has counted off, leaving the selected card in its original position.

This is done while the magician's back is turned. Then the pack is given to him and, looking through the cards, he removes one and puts it in his pocket. The pack is given back to the spectator, who is told to count down to his card; but when he reaches the eleventh card, he finds that his card is gone. The magician thereupon removes the chosen card from his pocket! It must be remembered that the magician *does not know* the number of cards counted off by the spectator, and this makes the trick appear very mysterious.

Method: In giving the pack to the spectator and explaining how he must count off the cards, the magician notes the top card. In counting the cards off one by one, the spectator reverses the order of the cards. When he looks at the eleventh card and puts the ten cards back on top, the *card which the magician knows* comes directly over the chosen card. The magician merely has to look for his own card and remove the card below it.

THE TURN-UP CARD

The Turn-Up Card is a very pretty conclusion for a card trick. The magician simply slides the pack along the table, and the chosen card mysteriously

turns over in the middle of the pack, and lies face up.

In its original form, this trick was done by having the chosen card on top of the pack, brought there by the magician's customary method. As the pack was dropped, the top card was allowed to project, as in the Color-Changing Card, so that it would turn face up on the pack.

In the improved method, the magician holds the pack crosswise in his right hand. The right thumb pushes forward the top card and the fingers lift it slightly. Then he slides the cards along the table, in an easy sweep. The air pressure turns over the top card, which falls in the midst of the sliding cards just as though it emerged from the center of the pack.

There is nothing difficult about this trick, but there is a certain easy knack that, once acquired, makes the trick a perfect illusion.

THE BURGEARS

There is an old trick called the "Four Burglars," which is now so ancient that it is hardly worth performing. There is, however, a new adaptation of the trick which is entirely different in method, and it makes a very interesting experiment in impromptu magic.

Three jacks are shown, representing three burglars. A king is also used to represent a detective, while the pack represents a house.

The story goes as follows: "The three burglars decided to rob the house, so one went in the front door." (A jack is placed on the bottom of the pack.) "Another entered the back door." (A jack goes on top.) "The third went in a window." (The third jack is pushed into the center of the pack.) "The detective, seeing this, went in the back door also." (The king is placed on top.)

"The burglars, hearing the detective, ran around in the house." (Here the pack is cut three times.)

The pack is then fanned, and in the center of the pack are found the three burglars, each one guarded by two detectives. That is, in the center of the pack, seven cards are discovered clustered together in the following order: King, jack, king, jack, king, jack, king.

Before commencing the trick, secretly place the fourth jack between two kings at the bottom of the pack, and put a king on top of the pack. No one knows of this preparation. When one jack "goes in the window," push it in the pack quite a little above the center. Place the other cards as described. Then when you cut the cards, the three jacks and four kings will be together as described. One cut is sufficient, but two additional cuts add to the effect.

KINGS AND QUEENS

Effect: The four kings and four queens are removed from the pack. They are gathered together in

a pile, which is cut and apparently thoroughly mixed. The magician puts the cards behind his back and brings out the king and queen of clubs, then the king and queen of spades, then diamonds, and finally hearts. All the kings and queens are paired!

The cards are stacked together again, and the heap is cut. This time the magician brings out the four kings in one hand and the four queens in the other.

Method: In arranging the cards, lay the four queens together, and the four kings together; take care that the order of suits is the same in each group; say diamonds, clubs, spades, hearts. Put the two groups together. The packet may be cut any number of times, and you can make this more effective by taking off three or four cards from the top and putting them on the bottom, and then peeling off five or six cards from the bottom and placing them on the top, all in one continued movement.

Simply put the cards behind your back and hold them in your left hand, your forefinger separating the top four cards from the lower so that you have two packets. With your right hand take the top cards from each group. They will be the king and queen of the same suit. The next two cards will also be of the same suit and so on.

For the second part of the trick, put the paired kings and queens in one group, but take care that their order runs king, queen, king, queen, king, queen, king, queen; or queen, king, queen, etc. Put

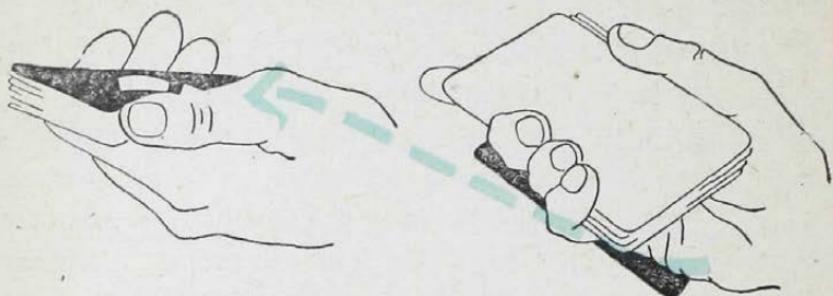
the cards behind your back and draw off the top card between the right thumb and forefinger; the second between the forefinger and second finger. Proceed thus so that the odd cards are in one group, the evens in the other. One group will contain the kings, the other the queens.

THE AUTOMATIC RISING CARD

A drinking-glass is employed in this trick. Any card is taken from the pack and is pushed down into the glass. A spectator is told to ask the card to rise. The card, however, does not obey the command. The magician removes the card from the glass, strokes it on his sleeve, and inserts it in the glass, from which it immediately rises to his outstretched hand.

Method: Use a smooth-finished glazed card, and a glass with tapering sides. Take a piece of dry soap and rub it on the inside of the glass, making two narrow channels at opposite points, running from the top of the glass to the bottom. When the card is pushed down into the glass so that its edges come in contact with the smooth paths, the card will rise; but if it is not pushed in at the correct point, it will not rise. The soap should be applied carefully and evenly; then its presence will not be observable.

THE CARD ON THE HAND



This is a surprising finish to a card trick. After a chosen card has been brought on top of the pack by any one of the methods described, the pack is cut into two portions. The magician places the lower portion on the palm of his hand and tosses it in the air. He thrusts his hand among the falling cards, and the chosen card appears on the back of his hand, apparently caught out of the others.

Method: The magician has a tiny bit of lead plaster affixed to the back of his hand. When he places the lower heap on the palm of the hand, he momentarily rests the back of the hand on the upper heap. When the hand tosses the lower heap in the air, the chosen card sticks to the back of the hand. The hand is simply turned over amongst the falling cards, and the illusion is complete.

THE SPIRIT CARD

The Spirit Card is a perfect little mystery that requires a minimum of skill. An envelope is shown empty, and a tiny piece of cardboard is put in it.

Then a pack of cards is cut and the envelope is inserted between the two halves of the pack. The spectators then look at the card just below the envelope. It is the four of diamonds. The envelope is opened, and the tiny card is shaken out. On it is a picture of the four of diamonds! The envelope is then tossed on the table.

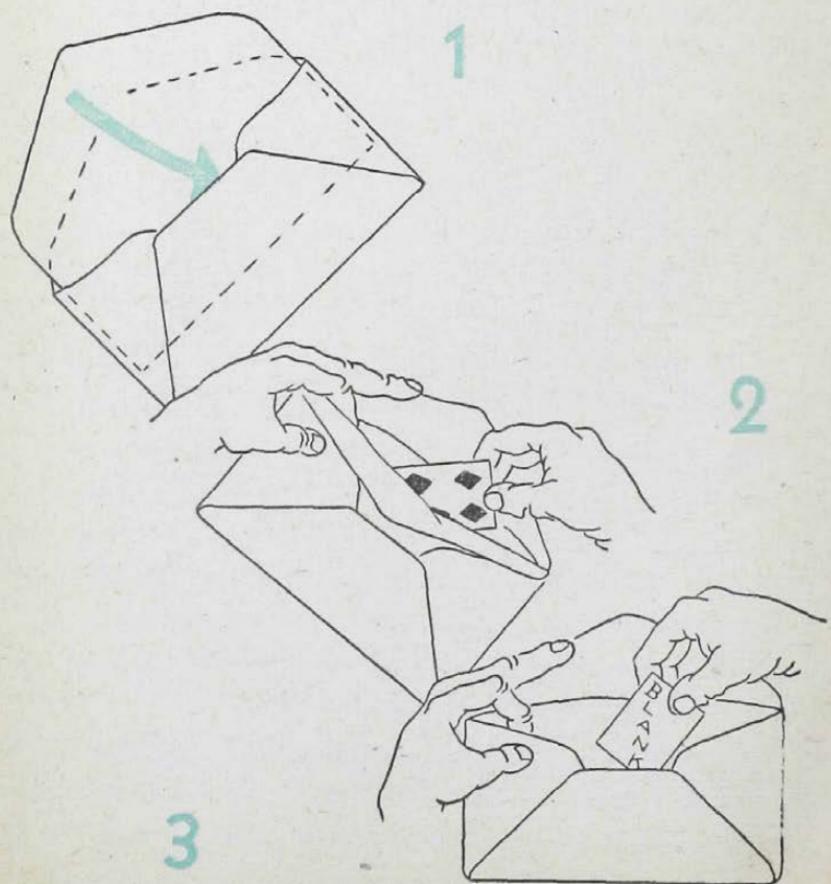
Method: The envelope is a double one, made by cutting off the front of another envelope and inserting it in a genuine envelope. When the two flaps are stuck together, the envelope appears quite innocent. It is best to use a small envelope with the flap at the end.

In the front compartment of the envelope, place the tiny four of diamonds (or whatever card you wish to use). The tiny card can be drawn with ink; a tiny photograph or a printed card is preferable if one can be obtained.

The top card of the pack is a four of diamonds. Show the envelope apparently empty, and drop in a blank card of the same size as the miniature that is hidden in the envelope. Cut the pack, and after sealing the envelope, calmly place it on the top portion of the pack, putting the lower portion on the envelope. This is a bold procedure that never fails to pass detection. The spectators look at the card underneath the envelope.

Remove the envelope, cut it under the flap, thus opening the front compartment, and let the tiny card fall out. While every one is examining it, and

the surprise is great, calmly put the envelope in your pocket. There you have a duplicate envelope, which is unprepared, and which has been sealed and opened. As an afterthought, you bring out the envelope (really the duplicate) and drop it carelessly on the table. No one ever notices this simple exchange, as it is done quite naturally. Do not say



anything about the envelope; after a while some one will pick it up and examine it.

THE REVERSING CARD

The effect of this trick is not new; but the method has been so simplified that the trick may be performed with very little practice.

A card is taken from the pack and noted. It is returned to the magician, who pushes it face down into the pack, holding the pack well squared to show that he cannot keep track of the card.

The pack is laid on the table and the magician waves his hand over it. He deals off the cards one by one, and suddenly he comes to a card that is face up. It is the chosen card!

To perform this trick, use a pack that has white margins around the edges of the backs. Secretly turn the bottom card of the pack face up. Then fan the cards, taking care not to show the bottom card, and have a card selected.

While those present are looking at the card, turn your back so that you will not see it. This gives you time to square up the pack and turn it over, so that the bottom card is on top. The reversal of the bottom card may be left until you turn your back, but it is safer to attend to it beforehand if possible. When you put the chosen card back in the center of the pack, it really goes in upside down; the reversed bottom card makes the pack appear normal.

Hold the pack in your left hand, the fingers at one side and the thumb at the other, with the palm upwards. As you approach the table, turn your hand over (back up) with a sweeping motion, and lay the pack on the table. Pass your hand over the pack and deal the cards until you come to the chosen card, which will be face up.

AN AMAZING DISCOVERY

The magician spreads a dozen cards in a fan, and invites a person to center his attention upon one particular card. The cards have been chosen at random, and their backs are toward the magician.

As soon as the spectator has made his choice, the magician looks in his eyes, and immediately names the chosen card.

Method: As soon as the person centers his gaze upon a particular card, the magician calmly bends up the lower corner of the card. This is very easy



to do, as the cards are held with both hands, and the thumbs are in back. The left thumb does the bending, and the magician slyly observes the index corner of the chosen card, which is hidden at the back of the fan.

Then he looks in the spectator's eyes, and names the card!

THE TRAVELING ACE

Take a pack of cards and show the ace of clubs, which you place on top of the pack for a moment. Then remove the card and push it into the center of the pack; when the card is one-third in, tilt the pack up so that everyone may glimpse the ace.

As soon as the ace is fairly in the pack, the cards are snapped, and the bottom card is turned up. It is the ace of clubs, back on top!

Method: When you show the ace of clubs, the three of clubs is in back of it, the two being held as one. The cards should be bent slightly outwards by pressure of the thumb and fingers at opposite sides. Then the double thickness will not be detected. The cards are laid on the pack, and the three (supposedly the ace) is removed and pushed in the center. When the card is one-third in, tilt up the pack, holding your finger tips over the end of the card. Only the center spot of the trey will be observed; push the card all the way in, and everyone will be satisfied that the ace is actually in the center of the pack.

FINDING A CHOSEN CARD

A pack of cards is divided into two portions. A spectator selects a card from one half, and places it in the other, which is shuffled. The magician looks through the half of the pack and immediately discovers the chosen card!

Method: In one half of the pack are all the *odd* cards—ace, three, five, seven, nine, jack, and king. The other half contains the *even* cards. No one will notice this.

When a card is placed from one section to the other, the magician can immediately discover it when he looks through that portion of the pack.

MALTESE CROSSES

The magician states that he will play a joke on his audience. He arranges eight cards in two groups so that they form two Maltese crosses. Then he invites a person to choose any four of the cards—one cross or the other; or four cards in a line—or any combination that pleases him. This is done and the four cards are removed.

From the four remaining cards, two are selected; and finally of the two that remain, one is chosen. The final card is turned up, and it proves to be the joker!

This is artfully accomplished. The magician knows the position of the joker among the eight

cards that are laid face down. If the joker is in the four cards first chosen, the magician removes the other four cards. If it is *not* in the first four, the magician *picks up* the four that are chosen.

He repeats this procedure with the four cards that remain, either leaving or picking up the two that are chosen. When the final choice is made, the magician picks up the card if it is *not* the joker; but if it is the joker, he removes the extra card, leaving the joker on the table.

When this trick is performed in a nonchalant manner, its effect is very mystifying.

A MYSTERIOUS COINCIDENCE

The magician asks that a pack of cards be shuffled. He takes it and shuffles it a little himself. Then he lays the pack on the table, and writes something on a piece of paper which he gives to a person to hold.

Another person now deals off any number of cards—say eight—one by one, immediately replacing them on the pack.

Then the first person deals off the same number of cards, and turns up the last one. He is told to look at his slip of paper, and it bears the name of the card he has turned up!

After the magician takes the pack to shuffle it, he secretly notes the top card of the pack. Or better, he notes the bottom card, and in shuffling, draws off all the pack from the bottom card and shuffles the

cards beneath it, thus bringing the bottom card to the top.

That is the card whose name he writes on the slip of paper.

When another person deals off some cards one by one, he *reverses their order* as he lays them faces down on the table. Thus if he deals *eight* cards, the card the magician has written becomes the *eighth card from the top*. So when the first spectator deals off the same number of cards, he naturally comes to the card that corresponds to the written message.

A CARD THROUGH THE PLATE

A card is chosen and replaced in the pack. The magician shuffles and cuts the cards. He lays them on the table and exhibits a plate and a hat.

He lays the pack of cards on the plate, which is set upon the hat. Then he says "Pass," and when the pack is examined, the chosen card is gone. The plate is lifted and the card is found in the hat!

When the chosen card is returned to the pack, the magician tilts up the faces of the cards so that the chooser can have a last look at his card. This gives the magician an opportunity to bend up the inner corner of the chosen card with his thumb, as the pack is held fanned, and the chosen card is not entirely in.

He then shuffles the pack, and when he cuts it, he cuts at the spot in the pack where he sees the bent

corner forming a hump. This brings the chosen card to the top of the pack.

There is a dab of soap on the bottom of the plate. After showing the plate the magician shows the hat, and carelessly lets the plate rest on the pack. Thus the plate picks up the chosen card.

In setting the plate on the hat, the chosen card is dislodged, either by the finger or by the brim of the hat, and it falls in the hat. The pack is placed on the plate, and of course the chosen card is missing to be discovered later in the hat.

AN EASY FOUR ACE TRICK

Everyone has heard of the "Four Ace Trick," and here is an easy way to present this mystery.

The four aces are shown in a fan and are replaced on the pack. They are then dealt in a row, and three cards are dealt on each ace.

One ace and its three odd cards are chosen. The magician snaps the other piles and throws them on the table. The aces are gone, and they are found in the odd pile—all the aces together.

The first important part of this trick is the method of exhibiting the aces. They are held in a fan—faces toward the audience; but behind the third card from the front are situated three indifferent cards.

That is, the fan might be: ace of spades, ace of hearts, ace of diamonds, three odd cards, and ace of clubs. The three extra cards are squared up,

however, so that they and the ace in front of them appear to be one card.

The four aces are exhibited in this fashion, and are placed on the pack and squared up. Then the top four cards are dealt in a row. They are supposed to be the aces, as each card is dealt face down; but only the first card is an ace.

In moving the cards around a bit, the real ace should be allowed to fall from the pack, accidentally, being immediately picked up, the audience, however, catching a momentary glimpse of its face.

Three cards are dealt on each supposed ace, the first three cards from the top of the pack going on the real ace. Those three cards are the three aces; thus the four aces come together, while each of the other heaps holds four indifferent cards. The four heaps are laid in a row, thus:

Four Ordinary Cards	Four Ace Heap	Four Ordinary Cards	Four Ordinary Cards
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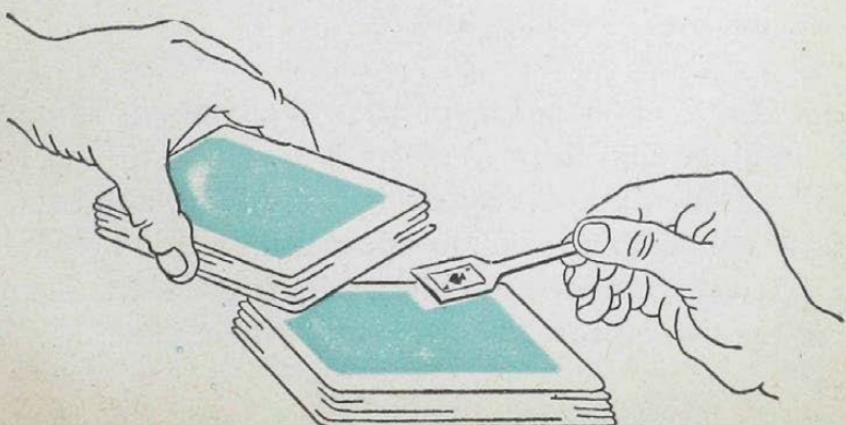
A spectator is asked to choose a number *between* one and four. This apparently gives him any choice, but it implies that he should say two, or three. If he says "two," the magician counts from the left of the line; if he says "three," the magician counts from the right, ending his count in either case upon the four ace heap. Should the spectator say "four," the magician replies: "We will use all *four heaps*. Give me another number."

Should the spectator say "one," the magician replies: "We will choose *one heap* from the four. Let me have another number." But the original question invariably eliminates one and four.

All that remains is to command the aces to pass, all four being found in the chosen heap. The magician should do this with much pretence, having a spectator place his hand upon the chosen heap, and snapping each of the odd heaps. He should create the impression that he is doing something really marvelous.

THE PADDLE TRICK

The magician shows an ordinary mustard paddle which he lays on the table. A pack of cards is cut, and the paddle is laid between the portions of the pack, after both sides of the paddle have been shown. When the top part of the pack is lifted, a tiny card is seen on the surface of the paddle; and that card



corresponds to the bottom card of the upper heap—that is, the card directly above the paddle!

The tiny card, which can easily be made with red or black ink, is affixed to the paddle in the first place. The card that corresponds to it is on the bottom of the pack. The pack is cut; then the paddle is shown apparently on both sides; but in turning the paddle over, it is revolved between the fingers and thumb. (See Fig. 1.) Thus one side of the paddle is shown twice. The magician picks up the *lower half of the pack*, and places it *on the upper*, inserting the paddle between. As he does so, he gives the paddle a half turn, bringing the tiny card upward, directly below the card that corresponds to it.

This trick has a very surprising conclusion; it is not difficult to operate, as the paddle turning is very easy—simply an adaptation on an old trick known as the “Jumping Peg Paddle.” It is possible to obtain paddles with rounded handles for this trick, and they revolve very easily.

TELEPHONE TELEPATHY

This is a variation of the “Telephone Trick,” simplified and improved.

A person names any card in the pack, and someone is sent to a telephone to call up a mind-reader. When he comes to the phone, he is asked the name of the chosen card, and he names it immediately.

This is done by a code. The old code required fifty-three names, one for each card in the pack.

In the new system, two names are given. The person telephoning is told, for example, to ask for Mr. Edward Arnold. That name means the five of diamonds. Here is the system:

Ace	Arthur	(A)	Eight	Harry	(H)
Two	Bill	(B)	Nine	Isaac	(I)
Three	Charles	(C)	Ten	Joseph	(J)
Four	David	(D)	Jack	Kent	(K)
Five	Edward	(E)	Queen	Louis	(L)
Six	Frank	(F)	King	Max	(M)
Seven	George	(G)	Joker	Tom	(*)

Any first name beginning with A means ace; any beginning with B means two, and so on; thus Alfred, Bob, Channing, Dudley, or any other first name may be given provided that it starts with the proper letter. For the joker, any letter after M.

The suit is told by the last name: a name beginning with A, such as Andrews, means diamonds; a name beginning with B, such as Ball, means clubs; a name beginning with C, such as Cushing, means hearts; while a D name, as Desmond, means spades.

Thus, if someone chooses the eight of hearts, the magician should say: "Go to the telephone and ask for Herbert Carter, when you have called this number. He will tell you the card you have in mind." The king of diamonds would be Max Andrews, and

so on. Any name will do for the joker, provided the first name is after M, and the last name is after D, as Willard Watkins.

CARD AND COIN TRICK

This is a showy little trick—in reality a bit of juggling that looks very difficult yet which can be easily learned.

Balance a card on the tip of your left forefinger. Upon it place a coin—the heavier, the better. With your right forefinger flip the card, and it will sail away across the room, leaving the coin balanced on your finger. This is very pretty and surprising; once you have the knack you can do it every time.

THE MYSTERIOUS JOKER

The magician takes a pack of cards and riffles it, holding it in his left hand, while the right hand releases the cards one by one. In this way he shows the backs of the cards—all blue.

Then he turns the pack over and riffles it slowly, looking for the joker. But the joker is not there.

“Strange,” remarks the magician. “Let’s look through again.” He holds the pack faces up and deals the cards one by one. Suddenly he comes to the joker!

He turns the joker over, and its back is red!

Method: Take the joker from a red pack and

trim its ends short with a pair of scissors, taking care to round the corners. When the joker is inserted in a blue pack and the front of the cards are riffled, the joker will not be seen, for being short, it falls with one of the other cards.

Likewise when the backs of the cards are riffled, the joker will be invisible, and its red back will not come into view. The appearance of a red-backed joker in a blue-backed pack is very mystifying.

CARD CHANGING UNDER FOOT

Show an ace of hearts and throw it face down on the floor, asking a person to put his foot on it. When he lifts his foot the card turns out to be the ace of spades!

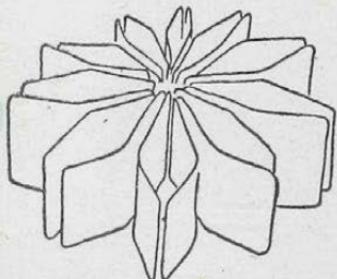
Method: Hold the ace of hearts and ace of spades as one, the heart being in front. The fingers are at the back, and the thumb at the front. In throwing the card face down push the back card forward, so that it falls alone. The hand, still in motion, slaps the pack which is in the other hand, leaving the ace of hearts on top. If this is done rapidly, all eyes will follow the falling card and the change will not be detected.

THE CIRCLE OF CARDS

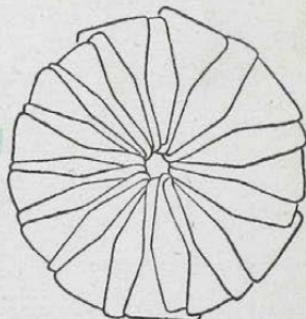
There is a very pretty pattern which may be formed with cards, by a very simple method.

Take half the pack and bend the ends inward, very sharply. Bend the ends of the other half outward. Then sort the cards so that they are arranged alternately.

Set the pack on its side, and hold the end closest to you. The cards will spring out and start to form a circle. By carefully arranging their position, you can make them form a neat and artistic circle, which when completed will balance perfectly. This should be followed by another design, called the rosette.



CIRCLE



ROSETTE

THE ROSETTE

This requires the formation of the circle in the manner just described.

While the cards are in the balanced circle, state that you will show a transformation that is very surprising.

Hit the table, and the cards will fall, evenly distributed, forming a neat rosette.

RISING CARD FROM CASE

By this method, the magician can make a playing card rise from the case. It can either be a joker, ace of spades, or some outstanding card, or it can be a chosen card, which the magician has learned by the method just described.

The pack is put in the case, and the case is shaken up and down, the cover being turned back. The desired card will rise.

The trick is accomplished by simply shaking the pack up and down in the case. This action will cause a card to rise. The magician should experiment and discover which card rises in the particular case he uses. It may be the bottom card, the second from the bottom, or even the top card. He places the desired card at the proper position before he puts the pack in the case.

REVEALING THE CARD

A pack of cards is shuffled, and five cards are dealt faces up on the table. A spectator is told to choose one mentally. Then the magician picks up the cards, turns his back for a moment, and studies the cards. He turns around, and states that he can reveal the chosen card. He asks the person to name it.

"Five of hearts," is the reply.

The magician instantly cuts the pack to the five of hearts.

Method: When the magician turns around, he has memorized the five cards. He puts one on top of the pack, one on the bottom, two in the center, leaving the deck slightly broken between them, and he slips the fifth card into his pocket.

He does not know the chosen card, but he tells the spectator to name it for the benefit of the other people, so that they can see the trick actually performed.

If the chooser names the card that is on top of the pack, the magician tells him to look at the top card. If he names the card on the bottom, the magician turns up the pack revealing that card. If he names one of the two cards in the middle, the magician quickly cuts the pack at the break, and shows the card above the cut or below the cut as the case may be. The break between the sections is formed by simply laying the upper section at a slight angle upon the lower. This is never noticed, as the pack is not too well squared; but it serves as a guide to the magician and enables him to cut there instantly. If he names the fifth card, the magician takes it from his pocket, and demonstrates that it is the only card he removed from the pack. In any event the discovery is effective.

Two PACKETS

A person takes a small packet of cards, and the magician also takes a small packet.

"Count your cards," says the magician. "If your total is odd, my cards will make it even; if your total is even, mine will make it odd."

The person counts his cards, and the magician adds his packet. The spectator's total is immediately changed from odd to even, or from even to odd as the magician predicted!

Simply deal yourself an odd number of cards, and the trick is sure to work. Odd plus odd will produce even; even plus odd will be odd. Thus you are sure to change his total!

RED AND BLACK

A pack of cards is shuffled by the audience. The magician takes it and deals it into two heaps. When they are turned up, the reds are in one pile, the blacks in the other!

Method: Obtain two packs of cards that have the same pattern, but one with cushion finish and the other without.

The cards will look exactly alike. Make the red cards smooth ones, and the black cards rough ones. In dealing, you can tell which is which every time you touch a card.

FORCING A CARD

Here is a simple and effective method of making a person take a desired card.

The pack is given to a person and he is told to count off any number of cards one at a time. He does this and is then told to replace the cards on the pack—say twelve.

Another person is told to verify the count. He does so, and when he reaches twelve he is told to look at the card and remember it.

When the first person counted the cards, he reversed their order. So when the second person counted them, he ended on the card that was originally the top card!

So all the magician had to do was start with the desired card on the top, and he knew that that card would be the chosen one!

The magician can hold the pack to his head and name the forced card in a mysterious manner, thus concluding an effective trick.

A SURPRISE

The magician takes two cards from the pack and puts one in each trousers pocket. A spectator chooses a card. Suppose it is the nine of clubs. Without looking at the card, the magician draws the cards from his pockets. One is a nine, the other is a club.

Method: Have the pack shuffled, and run through it noting the top card. Take two cards that correspond to it, as a jack and a diamond for the jack of diamonds, or whatever the case may be.

Then force the top card by the counting method described above and the trick will work itself!



CHAPTER III: CHECKER TRICKS

CHECKERS are common objects that are suited to many impromptu tricks; yet somehow they have been neglected in the past. There are, however, quite a few good checker tricks in existence, and some of them are explained in this chapter.

Every household has its checkerboard and set of checkers. They are inexpensive articles that can furnish many minutes of diversion and entertainment.

THE MAGIC KNOCK-OUT

Ten checkers are stacked up, and all are red except the fourth from the bottom, which is black.

The magician stands another checker on edge, and by pressing down with his finger, snaps it so that it shoots rapidly on edge against the stack of checkers.

Instead of the stack falling, or the bottom checker going out, the one black checker, fourth from the bottom, flies from the stack, while the other checkers do not fall.

This is a very surprising experiment, and it is hard to believe, even after one has seen it performed. It is because the black checker is just high enough to receive the blow from the edge of the checker.

Note: If unusually thick checkers are used, it is possible that the third checker from the bottom may be the one ejected. This can be determined by experiment, and the black checker should be placed at the proper position.

A CHECKER TRICK

Lay three checkers in a row, a black between two reds. Then ask someone to move one red one so that it comes between the other red and the black; yet the second red checker must not be touched, and the black checker must not be moved!

These conditions make the trick sound impossible; but the procedure is very simple.

Place a forefinger on the black checker, and with the other hand slide the first red checker forcibly against the black. The blow will cause the second red checker to slide away, although the black checker is not moved.

Then the first red checker may be placed between the second red and the black.

The magician lays ten checkers in a row, and starts to make kings in a peculiar fashion.

He lifts one checker, passes it over two, and sets it on the next checker. He lifts another, passes it over two and sets it on the next checker, and continues thus until he has made five kings with ten checkers.

He must always pass the lifted checker over two, whether those two are separate or have been made into a king.

People who try to duplicate the quick and certain moves of the magician will generally make a mistake before they accomplish the trick.

Here are the correct moves: Pick up 4 and pass it over 3 and 2 setting it on 1; 6 over 7 and 8, placed on 9; 8 over 7 and 5, placed on 3; 2 over the 3 and 8, placed on 5; 10 over the 9 and 6, placed on 7. The numbers refer to the positions of the checkers in the row.

THE COLOR CHANGING CHECKER

A stack of about seven checkers is set up with a black checker in the midst of red ones.

The stack is covered with a paper tube; when the tube is lifted, the black checker is gone, and only red ones remain!

Method: Cut a loose ring of black paper that will

fit around a checker. ALL of the checkers in the stack are red ones, but the center one has the ring around it, and appears to be black. The stack should be slightly uneven.

The paper tube is used to straighten the stack, and the tube when lifted carries away the black ring inside, leaving all red checkers.

MOVING THE CHECKERS

The magician places eight checkers in a row, alternating red and black. He makes four quick moves, moving two checkers at a time, and at the finish, all the reds are together and so are all the blacks!

To learn this quick little trick, number the checkers from 1 to 8, and assume that there are two other spaces, 9 and 10, which are not filled with checkers.

Then move the checkers thus: 2 and 3 to 9 and 10; 5 and 6 to 2 and 3; 8 and 9 to 5 and 6; 1 and 2 to 8 and 9.

All the reds will then be together; and so will all the blacks.

ELEVEN OR TWELVE?

Lay three checkers on the table. Pick them up, counting "one, two, three," and lay them down, one at a time, counting "four, five, six." Pick them

up, counting "seven, eight, nine," and lay them down counting "ten, eleven, twelve."

This appears quite fair; but when the count is repeated, it ends at eleven instead of twelve, and no one can tell why!

Method: Picking up the checkers, count "one, two, three," and laying them down count "four, five, six." Then pick them up, counting "seven, eight—" but as you pick up the last checker, immediately lay it down as you say "nine." Then follow with the two checkers in your hand, counting "ten, eleven."

This is very deceptive, and it will completely baffle people. When they want to try it, give them the checkers, and they will start the count by laying the checkers one at a time on the table. This means failure, as the checkers must be on the table at the start.

Of course everyone will want to see this trick repeated. To repeat it might give away the secret; so instead, the following trick should be performed:

NINE OR TEN?

Three checkers are laid on the table. A person is told to pick them up counting "one, two, three," and to lay them down counting "four, five, six," and then to pick them up counting "seven, eight, nine."

But when the magician counts the checkers, his total is ten!

Method: The magician starts with the checkers

in his hand, and lays them down counting "one, two, three." He points at an end checker and says "four," then picks up the other two counting "five — six." He immediately picks up the checker still on the table, saying "seven," and lays down the checkers from his hand, one at a time, counting "eight, nine, ten."

RIGHT AND LEFT

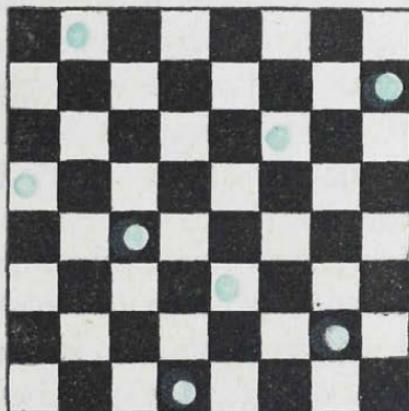
Take a piece of paper and on it mark seven squares in a row. Place three black checkers in the three squares at the left, and three red checkers in the squares at the right.

The trick is to transpose the checkers, putting red on the left and black on the right, in accordance with the following rules: black can move only to the right, red only to the left; each checker can be moved only one square at a time; single jumps are allowed.

This is a very perplexing problem, which cannot be performed in less than fifteen moves. There is a system to it, and the magician can execute it quickly and perfectly by following two simple rules: First: Start with any color checker and move it, but after every *single move by one color*, make a *jump with the other color*.

After a jump, *advance with the same color* that made the jump. The positions will indicate whether you must make another jump or just a single move.

After the ninth move, the rules do not apply, but from that point on the moves are easy and obvious.



A TRICK WITH A CHECKERBOARD

Eight checkers and the checkerboard are used in this trick. The object is to lay eight checkers on the board in such a way that no two will be in the same line, vertical, horizontal or diagonal.

People will try this puzzler for a long time with no success; but one who knows the secret can do it in an instant.

Simply remember the following numbers: 5, 2, 4, 6, 8, 3, 1, 7. Note how the even numbers run in rotation.

Place the checkerboard in front of you and lay the first checker on the fifth square of the top row; the next on the second square of the second row,

and so on, according to your formula. Then the conditions of the trick will be fulfilled.

PICKING OUT THE BLACK

All the red checkers are thrown into a hat, along with a black checker—the spectators selecting any black checker that they wish. The magician shakes the hat, and holds it behind his back. Then reaching in, he immediately draws out the black checker from among the red ones.

Method: The magician secretly obtains possession of a black checker. This he holds beneath his fingers which are holding the inside of the hat brim—or the checker can be put beneath the inside band of the hat.

When the hat is behind his back, the magician shifts hands and brings out the duplicate black checker.

He immediately turns over the hat on the table, and lets the red checkers fall out upon the remaining black checkers which are lying there. Thus the original black checker joins its companions, and no one suspects that it was not taken from the hat at all!

CHANGING CHECKERS

Two stacks of checkers are used in this trick—one stack red, the other black.

Each stack is wrapped up in a piece of paper, the paper being made into a cylinder which surrounds the stack, and the top being twisted over to hide the checkers from above.

The red stack is placed several feet away from the black, and the magician commands them to change places. When he lifts the paper cylinders, the checkers have obeyed the order, the black being where the red were supposed to be, and vice versa.

Two special checkers are required for this trick. One is red, but with black on the bottom; the other is black, with the bottom colored red. It is best to have the bottoms painted the opposite color, but a circular piece of paper may be glued beneath each checker, instead.

The prepared checkers are the bottom ones of the stacks. After each stack is surrounded with a cylinder, the magician closes the tops of the cylinders and mixes them around.

Then, to learn which color is in a cylinder, he tilts up the cylinder and lets people glimpse the bottom of the lowermost checker. In this manner, the black stack is identified as red, and the red stack is supposed to be the black.

The magician merely commands, lifts the paper cylinders and shows the marvelous transposition.

THE VANISHING CHECKER

The magician takes twelve checkers and counts

them. He counts them a second time, and asks a person to hold them.

The magician then produces one of the checkers from his pocket, and when the spectator counts the checkers, he finds that he has only eleven!

Method: This is done by a clever method of counting. First count the twelve checkers on the table. In stacking them up, secretly hold one in the right hand, which is closed, only the right thumb and forefinger being extended, to count the stack of checkers.

As the checkers have been counted up to twelve, the counting is now reversed. As each checker is laid in a new stack, it is counted thus: "twelve—eleven—ten—nine—eight—seven—." Then the left hand picks up the remaining checkers, shows them and says—"and five makes twelve." Those checkers are then added to the stack which is held by the spectator.

By this count, *eleven* checkers have been made to appear as *twelve*. The magician puts his right hand in his pocket and brings out the odd checker. When the holder counts his checkers he will be surprised to find only eleven.



CHAPTER IV: COIN TRICKS

MATCH BOX COIN VANISH

A COIN is placed in a match box; the drawer is closed and the box is shaken to show that the coin is still there. When the box is opened the coin has disappeared.

The box is prepared by cutting in one end of the drawer a slit just large enough to admit a coin. The opening will not be noticed. When the box is shaken sideways, the coin will rattle; but as soon as you tilt the box towards yourself, with the trick end inwards, the coin will slide out into your hand. The other hand should then take the box and lay it aside, to be opened later.

COIN IN BALL OF WOOL

After "vanishing" the coin in the manner explained, you can reproduce it from the center of a

ball of wool. To do this, make a flat, stiff tube, of metal or cardboard, through which the coin can slide, and wind the wool around it. When you have secretly gained possession of the coin that was in the match box, turn to get the ball of wool. Drop the coin through the tube, pull out the tube and bring on the ball of wool. Put the wool in a glass; let someone unwind it, and the coin will drop "clink" into the glass. A marked coin should be used.

By using a loose ball of wool, you can work the trick without the tube. The coin is merely pushed through the wool and the ball squeezed around it.

RING AND VANISHING COIN

For this trick you require a ring about an inch and a half in diameter. The ring is laid on a piece of paper and is covered with a small square of cardboard. When the ring is set over a coin and the cardboard square is lifted, the coin will be gone. It will come back as soon as the ring is covered and lifted away.

A circle of paper, the size of the ring and the same color as the paper upon which the ring is laid, is pasted to the bottom of the ring. No one observes this, as the disc appears to be part of the sheet of paper. When the ring is placed over a coin, of course the coin will be out of sight.

This trick is rather well-known, so it should be used only as a forerunner to the next trick:

THE "WISENHEIMER" COIN TRICK

The effect of this trick is identical to that of the last. A cardboard is set over a ring; the ring is set over a coin; when the cardboard is lifted, the coin is gone. Some "wise" person picks up the ring but finds that there is no paper pasted to it, after all!

Hidden underneath the cardboard you have a little piece of wood, pasted to a strip of cardboard that is as wide as the cardboard square. Thus the little wooden affair can be lifted up with the square of cardboard. The bottom of the wooden piece is dabbed with wax or lead plaster. When the cardboard square is set over the ring, and both are put over the coin, the wooden piece picks up the coin. When the cardboard square is lifted, the coin is taken away and is calmly dropped in the pocket. The person who "knows all about it" picks up the ring and is surprised.

THREE APPEARING COINS

Three coins are held edgewise between the thumb and forefinger of one hand. The coins are overlapping and they are shown on one side—three heads—and on the other side—three tails. The hand shakes the coins, and when it is opened, the three have multiplied to six.

The six coins are there all the time, but the method of holding makes them look like three. On



ARRANGEMENT OF COINS

one side are three heads, overlapping outward; on the other two more coins—tails—overlap outward in the opposite direction. This allows space in between for the sixth coin. When you show one side, and remark, "Three coins heads on this side, and" (turning the hand around) "three tails on this side," every person will believe that he saw the same three coins each time.

THE WHIRL-AWAY COIN

This is a quick little trick that requires some practice. A coin is whirled in the air and is caught in the right hand, which slaps it on the back of the left.

"Which is it," you ask, "heads or tails?"

As soon as the guess has been made you lift your hand and show that the coin is not there at all.

In "catching" the coin in the right hand, you must hold your fingers straight up, with the back of the hand towards the audience. As the coin apparently falls into your hand, you do not catch it, but let it drop into your coat sleeve. You close your fist, however, and pretend to slap the imaginary coin on the back of your left hand. This is a very effective illusion that is not difficult to perform after a time.

THE CHANGING COIN

This is a feat of dexterity that will require careful practice, until the knack is acquired. A person is invited to hold out his hand, flat, with a quarter on the palm. When you strike his palm with your finger tips, he must close his fist immediately, so that you cannot get the coin.

You strike his hand; he closes his fist, and he thinks he has the quarter safe—but when he opens his hand, he finds a five-cent piece instead!

Method: Hold the five-cent piece in the crook of your little finger. As you strike his hand sharply with your finger-tips, extend your little finger, letting the nickel fall. The force of the blow will make the quarter bounce, and you may easily catch it as you withdraw your hand from his closing fist.

This must be done very quickly and adroitly but it is not a difficult trick. It simply requires care, speed and precision.

THE MULTIPLYING COINS

Three pennies are laid on the table. Both hands are shown empty. The right hand sweeps the pennies off the table into the left. When the left hand is opened it contains four coins instead of three.

The fourth coin is attached to the underside of the table by a dab of soap. While the left hand is receiving the three coins the left fingers secure the hidden coin and take it along with the others.

ODD AND EVEN

This is more of a catch than a trick; yet it is quite bewildering. A person is asked to take several coins in his hand, and close his fist. Then the magician takes some coins in his hand.

"I will add my coins to yours," announces the magician, "and if you now hold an odd number you will then have an even total. But if you now hold an even number, I will make your total odd."

The person counts his coins, and finds that he has an odd number. The magician adds his, and the total is even, just as the magician stated it would be.

The method is so absurdly simple that very few persons catch on to it. The magician merely has

to take an odd number of coins. Then when they are added to the spectator's coins, they will surely make an even total odd, or an odd total even.

THE COIN ON THE DOOR

The magician takes a coin and sets it against the door, where it remains, as though magnetized.

Take a quarter or a half dollar and make two small nicks in the edge, side by side, thus raising a tiny projecting point. When the point is pressed against the door, the coin will stick flat against the woodwork. The little notch will hardly be noticed, but you can knock the coin on the floor, and in picking it up substitute another coin to give for examination. A coin can be borrowed in the first place, and the notched coin substituted for it while you turn to walk to the door.

A COIN BOX

There are various appliances called "Coin Boxes." This one is easily constructed. It may be made from a piece of a cardboard cylinder, or a wooden or metal tube.

A little cylindrical box is shown and is filled with half a dozen coins of the same size. The box, still filled with coins, is set on the back of the left hand. The right hand covers the box, and presto, the coins disappear. The right hand and the box are both

shown empty. The left fist is opened, and there are the coins. They have apparently passed through the back of the hand.

Method: The box is nothing but a cylinder. The bottom is a coin which is wedged in place. On the inside of the box, the coin is covered with a disc of paper to make it appear as the inside of the box.

The box is filled with coins. It is set on the palm of the left hand, and is secretly turned over. The spectators see the coin that forms the bottom of the box, and so they think they are seeing the top coin of the stack.

The right hand lifts the box and of course the coins remain in the left hand, which is immediately formed into a fist and is turned back up. The box is set on the back of the hand, and the people still think it is filled with coins.

In passing over the box, the right hand inverts it, so the box appears to be empty. The right hand picks up the box and sets it on the table, and the left hand opens to reveal the missing coins.

WHERE IS THE COIN?

Three little covers, such as the tops of pill boxes, are needed in this trick.

A half dollar is laid on the table, and anyone is invited to cover it with one of the covers, the other two covers being laid beside it so that the magician cannot tell which cover is over the coin. Yet when

he passes his hand over the covers, he immediately names the one that conceals the coin.

Method: On the underside of the half dollar a short hair is affixed by means of a piece of wax. No one will observe the hair, because no one is looking for it. The hair protrudes from under the cover which is over the coin, and by looking closely, the magician can discover the location of the coin.

COIN VANISHES FROM HANDS

A coin is laid between the palms of the hands, which are rubbed together. The coin disappears, but comes back when the hands are rubbed once more.

Fix a dab of soft soap to the bottom of the coin. Lay it on the left palm. The right palm is laid crosswise upon the left, and the right fingers push the coin over in back of the left hand. The fingers hide the coin, and they press it firmly against the back of the hand so the palms of both hands may be shown.

To bring the coin back, put the hands together, and this time the fingers of the right hand draw the coin back from its hiding place.

COIN THROUGH THE TABLE

Four coins are laid on the table. The left hand picks up one and goes beneath the table. The right

hand covers the three remaining coins. Then the left hand comes up and drops *two* coins on the table. The right hand is lifted, and there are only two coins beneath it!

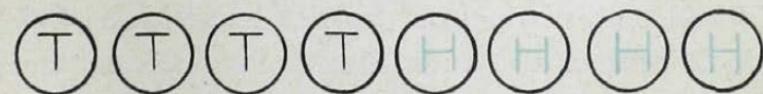
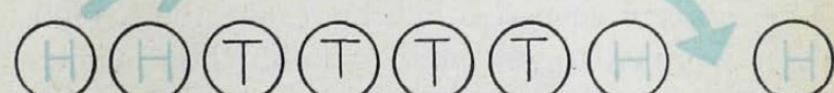
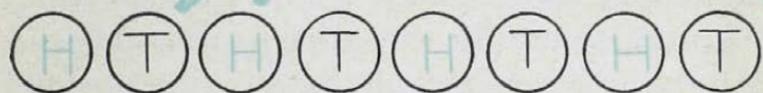
Method: An extra coin is used, held concealed in the left hand or stuck under the table with a bit of soap. That accounts for the appearance of the extra coin in the left hand. To make one of the right-hand coins vanish is simple, but clever. The right hand pushes the three coins forward on the table, but in so doing, releases one coin, so that it lies under the wrist. When the right hand is lifted, only two coins remain. The wrist is held flat on the table, hiding the third coin, and by drawing the wrist slowly backwards the coin is allowed to fall in the lap, which should contain a handkerchief or a napkin to catch the coin.

HEADS AND TAILS

Lay eight coins in a row, alternately heads and tails. The trick is to move two coins that are side by side to a new position in the row. This maneuver may be done four times, after which the four heads must be together, and so must the four tails.

Method: Counting from the left, move coins 2 and 3 to right end of the line. Then count from the right and move coins 5 and 6 to the vacancy created by the first move. Counting from the right, move coins 2 and 3 to the new vacancy. Then take

the two coins from the left end of the line and slide them into the latest gap. The four heads will be together; likewise the four tails. Practice these moves and no one will be able to duplicate them.



A coin is laid heads up in the palm of the right hand, which slaps the coin on the back of the left hand. Of course the coin is turned over and now lies tails. But the next time you start with the coin heads up, it still lies heads when slapped on the left hand. In fact, you can start it with either side up and make it come up anyway you choose.

The trick is undetectable. If you turn the hand over naturally, the coin will always turn over with the hand. But if you give the coin a tiny toss and then turn the hand quickly, the hand alone will turn. The slight toss given the coin is impossible to see, as you do it while starting to turn the hand. The trick is very easy to learn and the knack is often acquired the first time a person tries it.

THE COIN IN THE KNOT

A handkerchief is twisted in a *rope-wise* fashion. The center is then tied in a knot, and the handkerchief is given to someone to hold. The magician makes a coin disappear; when the handkerchief is untied, the coin is discovered in the knot!

Method: The coin is a duplicate, which is held in the fingers of the right hand. When the handkerchief is twisted *rope-wise*, it forms a sort of tube, sagging in the middle. The magician releases the

coin and lets it slide down inside this tube so that it secretly comes to the center of the handkerchief, where it is when the knot is tied.

“VANISHING” COIN FROM HANDKERCHIEFS

This is a good method by which a coin may be “vanished” in connection with the trick just described. A coin is pushed down into the center of a handkerchief; when the handkerchief is shaken, the coin has disappeared.

The magician holds one hand beneath the center of the handkerchief. Around the thumb and forefinger of that hand he has a stout rubber band. The coin is pushed down into the rubber band, which is released so that it grips the cloth and forms a pocket. The handkerchief may be shaken but no trace of the coin will remain.



A COIN JOKE

This little trick should be performed on a wooden table or window sill. The magician has a coin which he is changing from hand to hand. Finally he extends his right hand and says, "take the coin," at the same time clicking it down on the wooden table. When the person reaches to take the coin, it has disappeared!

The coin is simply retained in the left hand, which rests on the table away from the extended right hand. When the right hand pretends to lay down the coin, the left hand clicks it against the table. The sound is elusive and the coin seems to be in the right hand.

A QUICK COIN VANISH

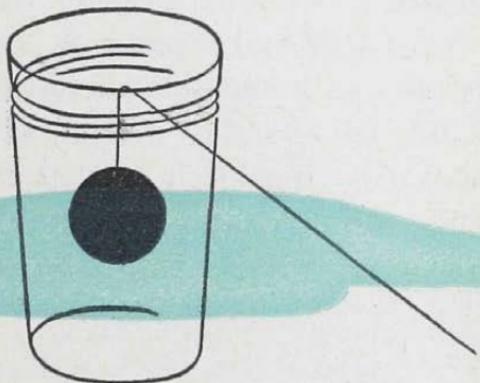
A coin is borrowed and taken in the right hand, which makes a throwing motion. The coin immediately disappears.

For this trick, you require a hooked metal clip; several types of these clips are made, and they are sold in stationery stores for hanging up cards etc. The clip has a clamp which will hold the coin, and the hook is on the side.

Borrow a coin, clamp the clip on it, and stand with your right side away from the audience. When you make the tossing motion, drop your hand to your side for an instant, and you can hook the coin

on your coat without the least bit of hesitation. Then make the tossing motion and show the hand empty.

THE TALKING COIN



A coin is dropped in a glass; the lights are dimmed, and the coin begins to "talk" by jumping in the glass. One jump means "yes"; two mean "no." After the coin answers some questions, it suddenly leaps out of the glass. Everything may then be examined.

Method: Attach a fine black silk thread to the coin by a dab of lead plaster. You have the other end of the thread beneath the table, and every time you pull the thread the coin jumps. At the finish, give the thread a hard sudden pull; the coin will jump out of the glass and will fly clear of the thread.

BOX AND COIN TRICK

A coin is dropped into a cylindrical box. The coin is shaken to show that it is there, but when the box is opened the coin has disappeared.

The box is just the diameter of the coin, and it should be rather deep. It may be made of cardboard or metal. Adhesive tape boxes will answer the purpose. The box is colored on the inside, preferably black; and a piece of paper of the same color is pasted to one side of the coin. The other side of the coin is shown, but when the coin is dropped in the box, it is turned over, so the box will appear empty, the coin seeming to be part of the bottom.

THE COIN AT THE ELBOW

There is an old trick of rubbing a coin into the left elbow, with the right hand. After considerable rubbing the coin disappears. This is done by dropping the coin "accidentally"; in picking it up, the left hand takes the coin, and the right hand pretends to hold it and rubs the imaginary coin into the elbow.

Here is a new addition to the older trick. After the coin has been rubbed away, the right hand rubs the elbow once more. The left arm is held straight upwards, and is twisted so the back of the wrist is toward the audience.

The right hand keeps rubbing the left elbow,

until only the heel of the hand is touching it. The fingers and palm are extended off in back of the left arm. At that point, the fingers of the left hand open slightly and let the coin slip out. It drops in back of the left arm and falls into the right hand. Then the right fingers slowly draw the coin out from the elbow.

Worked in combination, this forms an excellent finish to the old trick; for the coin is first "vanished" at the elbow, and is then caused to reappear.

AN APPEARING COIN

This is a very clever little coin trick.

A handkerchief is shown absolutely empty. It is rolled into a ball and given to a person to hold. A dime immediately appears in the center of the handkerchief.

Use a handkerchief with a very broad border. Take a few stitches out of the border and there will be a pocket to hold the coin. This side of the cloth is downward when the handkerchief is shown. When the handkerchief is rolled up, the coin slides out of the pocket and into the center of the handkerchief.

A BALANCED COIN

A coin is balanced on the magician's forehead—apparently a very difficult feat.

Before the trick is shown, take a dab of wax or

soap and attach it to the end of a hair near the front of the head. In setting the coin on edge on the forehead, attach the wax to it. The hair will serve as an invisible line which makes it possible to balance the coin by tilting it slightly forward.

THE COIN ON THE FOREHEAD

This is an amusing trick. The magician places a coin against his forehead, and it remains there, as though magnetized.

Simply place the coin against the forehead and push it upward about an inch, using plenty of pressure.

The coin will remain there of its own accord.

THE BOUNCING COIN

A coin is thrown on the floor. It immediately bounces up to the magician's hand.

This is accomplished by throwing the coin so that it revolves like a wheel and strikes squarely on its edge. It will then bounce right up, especially if thrown on a stone floor.

The coin must be thrown with considerable force.

AN OBEDIENT COIN

A glass is set upside down with two half dollars supporting it, and a dime is pushed beneath it.

The magician states that he will cause the coin to come out from beneath the glass.

He does this by scratching the table-cloth near the glass, the action causing the coin to slide out from beneath the tumbler.

TRAVELING COIN

The magician borrows a coin, which he places beneath his left foot.

When he raises his foot, the coin has disappeared, and it appears beneath the magician's *right* foot.

This trick should be performed when seated. Two coins are used. One is secretly placed beneath the right heel. The magician may lift his right foot slightly and draw it backwards without revealing the coin. When he takes the first coin, he pretends to place it beneath his left foot, but drops it in his trousers cuff en route—a very simple yet effective action. Then the coin passes from the left foot to the right, both feet being raised to show the accomplishment.

COIN AND PINS

This is a very clever little trick that requires practice. A coin is laid on the table, and the magician, taking two pins, lifts the coin with them, the points pressing against the edge of the coin. Then the magician blows upon the coin and it revolves between the pin points.

Be sure to use a coin with a milled edge; otherwise the trick will be nearly impossible. With the proper coin, it can be readily learned.

COINS FROM ELBOW

Bend the right forearm back until the hand touches the neck, the elbow being quite level. With the left hand, place a stack of coins upon the right elbow.

Then swing the right hand straight down, and catch the coins as you do so.

This looks very difficult—but it is quite easy. Try it with one coin, and the method will be obvious.

A COIN DISAPPEARANCE



This trick should follow the one just described. Having shown how coins are caught from the elbow, the magician offers to demonstrate the effect with a single coin. He does so, apparently catching the

coin in the right hand, but when the hand is opened, the coin has disappeared!

Method: Bend back at the right coat sleeve, to leave the hand free. Place the coin somewhat below the elbow, so it is close to the turned back sleeve. Swing the forearm downward—but not too rapidly. The coin will slide into the fold of the sleeve instead of going into the right hand.

FIVE COIN PROBLEM

Take five pennies, and propose the following condition: The coins must be placed in such a way that each coin touches all the remaining coins!

This is a real puzzler, and few persons will be able to solve it. Here is the way: Lay a coin on the table, and two coins side by side upon it. Take two more coins and arrange them so they form a sort of tent, or inverted V, upon the first coin. These two coins ride over the other two, and touch at the top, and it will be seen that every coin touches all the others.

COIN FROM GLASS

A tapering, goblet type of glass is needed in this trick. A dime is dropped in the glass, and a half dollar is placed above it. The object is to remove the dime without touching the half dollar.

The trick is only possible with a glass of the

type described; for the dime must be a half-inch below the half dollar. Simply blow down the edge of the inside of the glass; that will cause the half dollar to tilt upright, and the force of the blow will make the dime fly up past the half dollar and out of the opposite side of the glass.

A COIN CATCH

Two coins are laid on the table, some distance apart; and a third coin is laid almost midway between them. The magician then asks people to estimate which two coins are the farthest apart.

People will look at the middle coin, and some will say the middle and the left end, while others will say the middle and the right end. The magician tells them that they are all wrong—the *two end coins* are the farthest apart!

VANISHING MONEY

In doing this it is necessary for the magician to extend his right hand, shaking it so that everyone can hear coins jingle within the fist.

He tells someone to hold his right wrist, so that the money cannot escape up his sleeve. But when the right hand is opened, the money has disappeared!

The money is never in the right hand; instead it is in the left. When the magician shakes his right

fist, he holds his right wrist loosely with his left hand, and the coins jingle between his left palm and his right wrist. It sounds exactly as though they were in the right hand.

The excuse for the left hand being there is this: the magician says: "Hold my right wrist—just as I am holding it, so the coins can't get up my sleeve."

That gives him the opportunity to remove the left hand, with the coins, the right being shown empty later.

COIN AND TUMBLER

The magician lays a coin on the table, and slides an inverted tumbler over it. The coin immediately disappears.

This is an old trick, but an effective one, if properly shown. A piece of white paper is pasted to the mouth of the tumbler. It matches the table-cloth, and is not seen.

When the tumbler is slid quickly over the coin, the coin is obscured by the paper, and immediately disappears.

In itself, this trick is hardly worth while; but used as a means of vanishing in the following trick, it is very good.

COIN THROUGH TABLE

A coin is placed upon the table. The magician shows an empty glass and puts it beneath the table.

Then he slides a glass over the coin on the table. This is with the aid of the glass just described. Any other method of vanishing may be used, however. The coin immediately vanishes and is heard to drop into the glass beneath the table. The glass is immediately brought out, containing the coin.

Method: A coin is attached beneath the table by a dab of soft soap or wax. The glass is placed beneath the table and is held so that it encircles the coin.

The instant that the coin disappears from the table, the magician slides the glass so that it dislodges the coin under the table, and the coin audibly falls into the glass.

SNATCHING THE COIN

A person holds a coin on his outstretched palm. The magician lays his hand palm up upon the spectator's hand, with his thumb pointing toward the person's fingers.

Then the magician states that he can remove his hand and take away the coin before the spectator has time to close his fingers over it!

Of course the spectator doubts this; but when the magician says "Go," and the spectator closes his fingers, he finds that the coin is in the magician's possession.

Method: The magician must be quick; but everything is in his favor; for the spectator cannot close

his fingers while the magician's hand is there. At the word "Go," the magician turns his hand vertically, and with the side of his hand (by the little finger), strikes the spectator's hand at the base of the fingers.

This makes the coin bounce, and as the magician draws his hand away he easily catches the coin and takes it along.

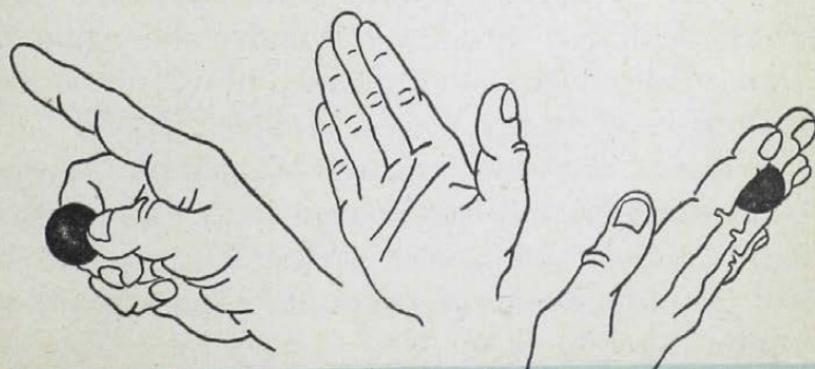
The whole operation takes but the fraction of a second, and the spectator is dumbfounded.

A QUICK COIN VANISH

This is an excellent method of vanishing a dime or a penny; it requires a slight bit of skill.

The coin is held between the thumb and second finger. A toss of the hand and the coin is gone! A clutch in the air and it is back again.

Set the coin on the side of the second finger, on the upper knuckle, and hold it in position with the



tip of the thumb. The fingers are bent in—except the forefinger, which is extended so the coin may be seen.

To vanish the coin, place the forefinger over the tip of the thumb; press down, and remove the thumb. Then straighten the fingers showing the palm of the hand. The coin is hidden between the fingers, and it extends in back of the hand.

This must be done very quickly, while the hand makes a quick tossing sweep, ending with the fingers extended and the coin gone. A reversal of the movement brings back the coin.

HE THINKS HE HAS IT!

The magician tells a person to hold a coin in his own hand. With his right thumb the magician presses the coin into the person's palm, and with his left hand the magician closes the person's fingers over the coin. The person feels the coin; but when he opens his hand the coin is gone!

Method: On the ball of his right thumb the magician has a small piece of double-sided adhesive tape. (This is sold at drug stores under the name of "Janus Plaster," and it can be used in various tricks.) With this he presses the coin (which should be a fairly small one). As he closes the person's fingers over the coin, the magician withdraws his right thumb and the coin comes with it. The person will still think he holds the coin and will be surprised to find it gone.

BOTH SIDES

This is really an optical illusion. The magician states that he will let a person see both sides of a coin at once.

The trick is accomplished by spinning the coin. As its revolutions slow down, both the head and the tail will be plainly seen—apparently at the same time.

COIN, TUBE AND PAPER

The magician lays a small piece of paper on the table. Above it he holds a coin, horizontally, with his left hand. With his right hand he holds a paper tube to his mouth, the tube pointing straight down on the coin.

Suddenly the paper leaps up and attaches itself to the coin, remaining there for several seconds!

People who try this trick will invariably draw through the paper tube, trying to raise the paper—but the interposed coin will prevent. The real method is to *blow through* the tube, and the paper will jump up to the coin.

THE PAPER AND THE COIN

The magician shows a half dollar and a small piece of paper. He states that he will drop both the coin and the paper, and that the paper will fall as rapidly as the coin!

Most people will think this is impossible; but it can be done quite easily. Lay the paper upon the coin and drop the coin flat. The paper will fall with the coin.

The paper, however, should be smaller than the coin.

GUESSING THE DATE

This is a tricky problem that is very entertaining. A coin is laid on the table, and the magician allows someone to lay a piece of paper over it. The magician does not see the coin, but he specifies that it must be date side up, as he intends to read the date through the piece of paper.

He states that he will not lift the paper from the coin, but that he will learn the date!

Method: Take a pencil, and rub the paper directly over the coin. This causes an impression of the coin to appear upon the paper, and the date comes into view.

HEADS UP!

A half dollar is spun in the air. Every time it falls in the magician's hand, he opens his hand, and the coin is head up. The coin may be a borrowed one.

Method: Have a dime with a dab of wax or double-sided adhesive tape upon it. Secretly attach

this dime to the tail side of the half dollar. Spin the coin in the air, and the dime will not be seen. The coin is caught in the hand, and it will generally fall head up; if it does not, the magician can instantly detect it, and turn it over as he opens his hand.

After tossing ten or twelve heads, the magician can secretly detach the dime, leaving it in his hand, while he gives the coin to someone else to try.

COIN THROUGH HANDKERCHIEF

A coin is placed in the center of a handkerchief, and its shape is plainly visible. The handkerchief is held in a person's fist, with just the coin showing at the top. Another handkerchief is thrown over it, and when it is removed, there is the coin, while the lower handkerchief is empty.

Method: In putting the coin under the handkerchief, the coin is retained in the hand, and a piece of wire, twisted in a circle, is placed there instead. This is the shape that shows through.

When the second handkerchief is placed over the first, the coin is under it. Then the magician grips the thin wire through the cloth, and pushes one end of it right through the handkerchief, thus drawing the wire through. He lifts the upper handkerchief, revealing the coin, and takes away the wire with the handkerchief. As very thin wire is used, only a tiny hole is in the handkerchief, and that will never be noticed.

A marked coin may be used in the trick.

THE HIDDEN COIN

A coin is placed beneath a cup, while the magician is not present. The magician comes back, touches the cup, and immediately names the denomination of the coin.

A confederate helps in the trick. It will be noticed that the handle of the cup can be turned to point in any direction, like the hand on a clock. The confederate looks at the coin beneath the cup, and sets the handle properly, in accordance with the following system: 1 o'clock, a cent; 2, nickel; 3, dime; 4, quarter; 5, half; 6, dollar; 7, \$2.50 gold piece; 8, \$5; 9, \$10; 10, \$20; 11, a foreign coin, or imitation; 12, no coin at all.

In this way the magician can name the denomination of the coin, tell whether or not something other than a United States coin is beneath the cup, or whether the cup covers nothing.

COIN ON THE WRIST

The magician holds his hand palm up and lays a coin on his wrist. He says that he can make the coin turn over without touching it.

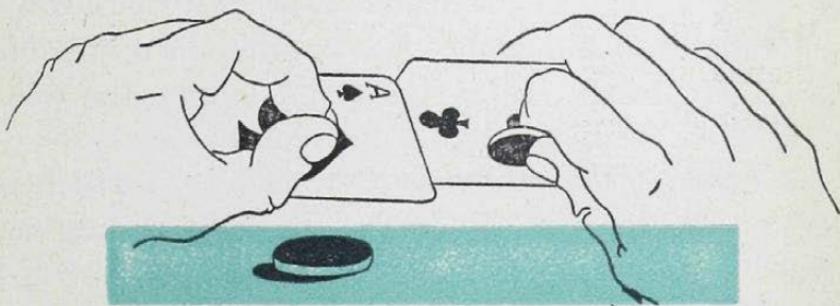
This he does by snapping his fingers. If a dime is used, it will turn a neat somersault when the fingers are snapped. With a little practice the knack can be easily acquired.

ODD OR EVEN?

The magician holds several coins in his hand and asks a person to guess whether the money is odd or even. The person is certain to make the wrong guess.

No skill is required. The magician merely uses a dime, a nickel, and five pennies. If the person says "even," the magician opens his hand, and counts the coins, showing that he has seven—an odd number. If the person says "odd," the magician counts the amount; ten cents for the dime, five for the nickel, and five for the pennies, a total of twenty cents, which is even.

THE FOUR COIN TRICK



Four coins—all alike—are laid on the table, forming a square. Two playing cards are used, and a coin is covered with each card. Taking an uncovered coin, the magician puts it under the table, or the table-cloth, and when a card is lifted, two coins are there. The two coins are covered, and the other uncovered coin is passed under the card in the same mysterious manner.

Then the three coins are covered. The other card is lifted, and the coin has passed from beneath it, all four coins being found beneath one card.

This trick must be carefully rehearsed.

At the outset, the magician is undecided which coins to cover with the cards. He tries the cards over different coins, and this gives him the opportunity to take hold of a coin beneath the card in his right hand.

He lifts the left hand card from a coin, and just as he draws the right hand card away, he drops the left hand card where the right one was, so that nobody notices the absence of the coin. Then he lays the right hand card over another coin, taking care that the coins do not clink. He now has two coins under one card and no coin under the other.

He picks up an uncovered coin, and in putting it under the table or the cloth transfers it to his left hand. He brings out his right hand, empty, and with it lifts the card, disclosing two coins.

The card is transferred to the left hand which is below the level of the table, the coin resting on the left fingers. Then the left hand lays the card on the two coins, adding the third coin to the group.

In the same way the other uncovered coin is "passed" beneath the card, and is added to the group when the card is replaced. That brings four coins beneath one card, while the other card covers none. So the magician makes a mysterious pass, lifts both cards, and shows all the coins together.



CHAPTER V: CORK TRICKS

THE BOUNCING CORK

THIS is a clever little trick that is quite perplexing.

The object is to drop a large cork so that it will stand upright. Different people try it, but whenever the cork strikes on end, it bounces at an angle and falls over.

The magician, however, can make the cork fall so that it stands on end, even when dropped a foot or more.

The secret lies in the position in which the cork is held. It is dropped so that it falls on its side; then, when it bounces, it will stand upright.

UPRIGHT CORKS

The object of this trick is to make several corks float upright in a bowl of water. The corks naturally

float on their sides, and it seems impossible to make them float vertically.

Yet the magician can accomplish the feat very easily.

He does this by placing several corks in the bowl together, all upright, in a circular group. The sides of the corks become wet, and they stick together and float upright.



Two Corks

This trick is always good. Two corks are used and they are set as shown in Fig. 1, one cork at the base of each thumb. Then the fingers and thumbs grip the ends of the corks, and when the hands are taken

apart, the corks come away freely, although one would suppose that they would hook together.

In fact, when people try the trick, they will invariably fail, as they make the corks interlock.

The magician accomplishes the separation thus: He holds his hands back up and places his right forefinger on top of the left hand cork. His right thumb goes on the bottom of the cork. The left thumb extends into the right palm and presses against the bottom of the right hand cork, while the left forefinger bends around and presses the upper end of the right hand cork.

In this position (shown in the drawing) the corks will apparently interlock and make it impossible to draw the hands apart. But actually the corks are separated, and the hands can be easily taken apart. Large corks should be used.

CORK AND BOTTLE

In this trick, a small cork is to be blown into a large necked bottle. This seems very easy, as the cork will slide through the neck of the bottle—but the bottle must be held horizontally, so that the force of a blow will send the cork in.

The person who tries it gives a big puff—and the cork, instead of going in, comes out of the bottle!

This is because of the air in the bottle. The harder one blows, the less chance he has for succeeding.

The correct method is to blow very gently; or to blow the cork through a straw, when it can be propelled into the bottle.

ADHESIVE CORKS

The magician takes two corks and places them together, the ends touching. He holds the uppermost cork, and the lower cork remains attached to it.

Other persons, however, will be unable to make the corks adhere.

This is because the magician secretly moistens the top of one cork. Then, when they are placed together, they will adhere.

REMOVING THE CORK

This is more of a catch or a joke than a trick; yet it is quite interesting, and is often the cause of much speculation.

A corked bottle is shown, and the bottle is partly filled with liquid. Obviously the liquid cannot be removed unless the cork is withdrawn.

Yet the conditions of the problem, when stated are that the liquid must be removed without damaging the cork or taking it out of the bottle—and without breaking the bottle!

This sounds impossible; but there is a way in which it can be done. The cork is a short one,

cylindrical in shape. So the demonstrator *simply pushes the cork into the bottle*. The liquid may then be poured out; but the cork is still in the bottle!

THE IMPROVED MULTIPLYING CORKS

This is not a new trick, but an improvement has been added to it which makes it more effective.

A small pill-box is opened and is shown to contain three corks. The cover is put on and the box is shaken. When it is reopened, it is found to contain six corks. These are poured out on the table.

Use a large pill-box, which has a cover identical with the bottom. The "collar" of the box being removable, the top and bottom are reversible.

By the old method, three corks were glued to the inside of the cover; but in the improved version, they are simply stuck there by dabs of beeswax or diachylon (lead plaster).

The box is shown to contain three corks. The cover is put on without showing the interior. The fact that the lid may be lifted thus indirectly proves that it is empty.

Then the box is shaken, and is turned upside down in the action. This loosens the corks from the erstwhile lid; and when the new lid (formerly the bottom) is lifted, there are six corks which can be poured out on the table. If the corks are very lightly attached, the reversal of the box will be unnecessary.



CHAPTER VI: DICE AND DOMINO TRICKS

THE MAGNETIC DICE

A PAIR of dice are placed on the table, and one die is set upon the other. When the upper die is lifted, the lower one clings to it as though magnetized.

Method: Previously moisten the tip of your forefinger, and apply it to the under side of the upper die. When the dice are pressed together, they will stick, and they may be lifted as one.

NAMING THE TOTAL

Tell a person to roll a pair of dice on the table, while your back is turned. He must add the total made by the dice. Then he should pick up one die and, turning it over, should add the number on the bottom of the die. Having done this, he must

roll the single die and add the number that appears on the top side.

When you look at the dice as they lie on the table, you can immediately name the total that the spectator has reached!

Method: Simply count the spots on the dice as they lie on the table, and add seven to the total. You will then have the grand total. Here is the reason why: The opposite sides of a die always total seven. The roller let one die remain on the table. But when he picked up the second die and added both the top and bottom into his total, he was merely adding on seven. When he rolled the die again, its new number lay there for you to see, along with that of the first die.

THE END NUMBERS

Place a set of dominoes on the table, and invite two or three persons to line up the dominoes, as though playing a game; but as the dominoes are all face up, the game can be finished in a few minutes. Before they start, you write something on a piece of paper and lay it where all can see.

When the game is finished, there will be two ends to the row of dominoes. Suppose the end number on one row is five; on the other row, three. When the piece of paper is unfolded, it will bear the numbers five and three. You have foretold what the end numbers will be!

Method: Secretly remove one of the dominoes (not a double) before the game begins. The numbers on the domino (in this case 3 and 5) will tell you what the end numbers will be.

THE INCOMPLETE GAME

In this case, two people are invited to play a game of dominoes, but somehow or other they cannot finish it. Several dominoes will be left over.

For this trick, you take away *two* dominoes, bearing four different numbers, say 3-5 and 6-1. If this trick follows the last, simply take away one domino besides the one you already have. The game cannot be completed. As soon as the players have realized this, mix up the dominoes and slip back the two you have taken. Then tell them that the magic spell has been lifted and that they can go ahead without interruption.

SIXTEEN DOMINOES

Lay sixteen dominoes in a row on the table. While your back is turned, any person may move as many dominoes as he chooses from the right to the left of the line. The dominoes must be moved one by one, and not more than a dozen may be moved.

When you come back, you immediately turn a domino with the spots up, and the spots on the domino tell how many have been moved!

Method: Arrange the dominoes from left to right

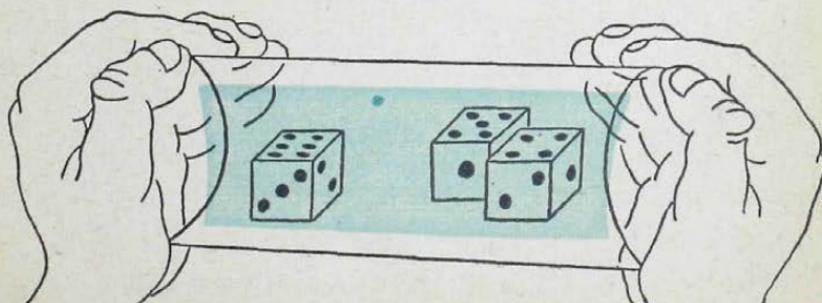
so that the spots total 12, 11, 10, 9, etc., down to 0 (the double blank). The three dominoes on the right of the row are odd ones.

Now, if no dominoes are moved, and you turn up the fourth domino from the right, it will register zero—double blank. If one domino is moved, the fourth from the right will be 1; if two are moved it will be 2, etc. Simply turn up the fourth domino from the right of the row.

TOTALING THREE DICE

Place three dice in a tumbler and put your hand over the open end, holding the glass between your palms. Approach a person who is seated, and shake the glass so the dice jump about; then ask him to look up through the side of the glass and count the spots on the bottom of the dice. He has hardly done so before you tell him the total; although you cannot see the bottom sides of the dice.

Method: Add the *top* sides of the dice, which you can see, and subtract your total from 21. That will give you the total of the bottoms.





CHAPTER VII: HAND TRICKS

HERE are several tricks in which the hands play a principal part—without serving merely as agencies in the manipulation of other objects. Such tricks are sufficiently numerous to require this separate chapter.

THE MUMMIFIED FINGER

The magician exhibits a small cardboard box. He removes the lid, and shows a finger inside, the finger being packed in cotton. He states that it is a mummified finger; and when someone starts to inspect it closely, the finger suddenly moves.

The finger is the second finger of the magician's left hand. There is a hole in the bottom of the box, through which the finger is thrust. The box appears to be set on the palm of the left hand. If the finger is covered with talcum powder or chalk, the surprise will be great.

THE EXTENDED FINGER

The magician pulls on the forefinger of his right hand, and it suddenly stretches to twice its original length. Then it is restored to its normal size.

The finger is first placed across the knuckles of the first and third fingers of the left hand, with the left second finger over it, resting on the knuckle of the right forefinger.

Then the tip of the right forefinger is turned so that it rests on the knuckle of the left forefinger, both forefingers pointing in the same direction. At the same instant, the left second finger is bent across the nail of the right forefinger. Thus the left forefinger appears to be an extension of the right forefinger. The hands should be kept in motion during this procedure, and finally the fingers are brought back to their original position. This is a very surprising illusion.

ELEVEN FINGERS

This is more of a joke than a trick; yet it really mystifies many people. The magician states that he has eleven fingers, counting his thumbs.

Using his right forefinger as a pointer he touches each finger of the left hand, counting "One, two, three, four, five."

Then his left forefinger counts the right fingers: "Six, seven, eight, nine, ten."

"Strange," remarks the magician. "I thought I had eleven. Let's try again."

He starts counting backwards, pointing to the fingers of the right hand. "Ten, nine, eight, seven, six." Then he stops, holds up his left hand, and says: "And five are eleven!"

Executed rapidly, this clever method of counting is very deceptive.

THE REMOVABLE THUMB

There are variations of the following trick, but the method about to be described is by far the most effective. It consists of the apparent removal of the right thumb from the hand.

The hands are held as shown in Fig. 1. Then the thumb is "taken off" as shown in Fig. 2, and immediately replaced again.

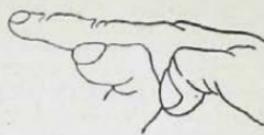
The secret is shown in Fig. 3. The right thumb is bent in, and the left thumb is arranged to form an extension of it. The drawing shows how the hands appear from above. As soon as the left forefinger and second finger are placed in front of the "joint," the illusion is complete. The right thumb appears to be naturally extended. (See Fig. 1.) The rest of the right hand may be moved up and down to assist in the illusion. Then the thumb is "removed," and "replaced." The left fingers immediately come down in front of the thumbs, and during the temporary concealment, the right thumb is ex-



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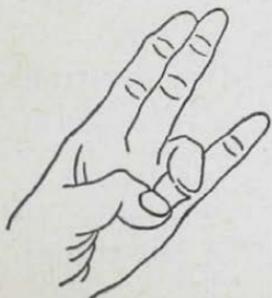
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tended, and the left hand moves away, showing the entire right thumb.

The right thumb may be extended at the beginning of the trick, the left fingers momentarily "covering up" while the thumbs assume the proper positions.

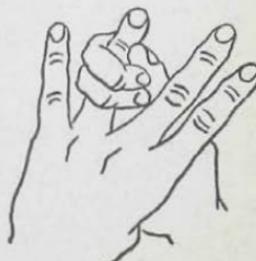
THE DETACHABLE FINGER

A similar trick may be performed with the third finger of the left hand. The finger is held as shown in Fig. 1; bent in and held by the left thumb. The third finger of the right hand takes the position shown, and when the first two fingers of the right hand are bent in front, the appearance is shown in Fig. 2.



1

2



The right hand moves sideways, and it appears as though it is bending the left third finger. Then the hand is moved away, carrying the finger, which is immediately replaced. The right hand is quickly turned over, and at the same instant, the left finger is extended, under cover of the right hand.

In both of these tricks, as well as in others requiring movements of the hands, the reader may work the tricks with the other hands, if he finds it more convenient. The usual procedure is to "remove" the right thumb, or the left third finger; but some may find it easier to use the left thumb or the right third finger.

STRETCHING THE THUMB

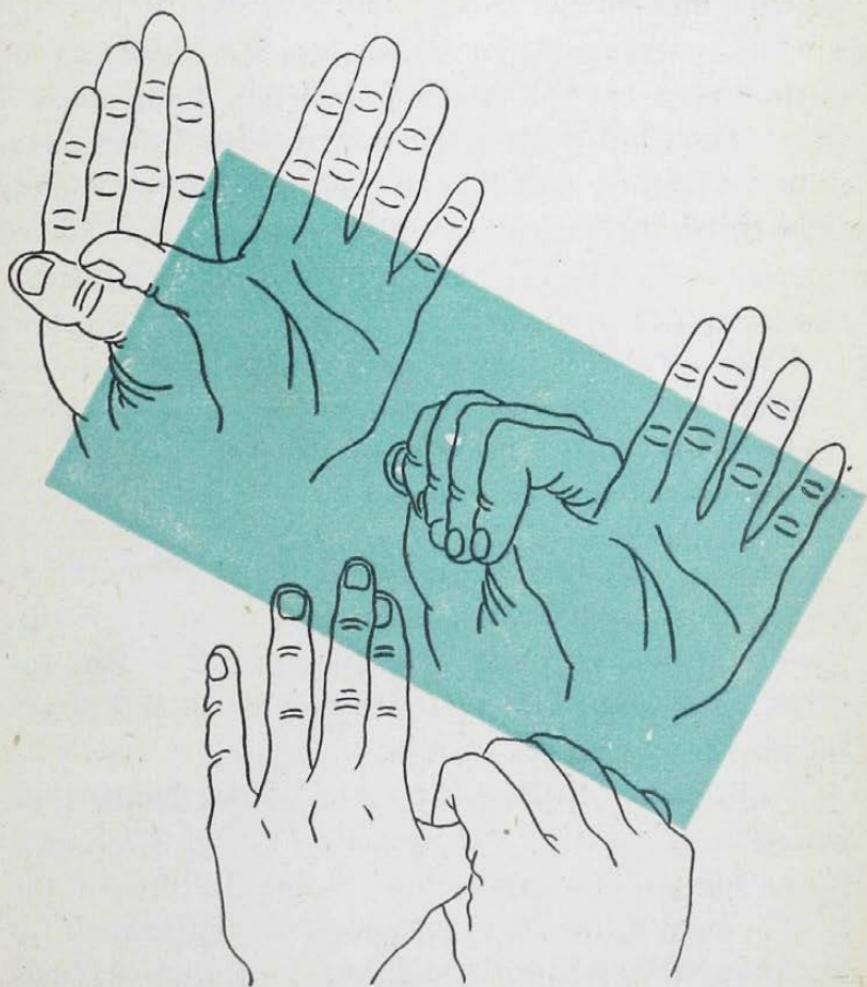
This is a variation of the "Removable Thumb" trick. In this case the magician apparently stretches his thumb to twice its natural length.

The right thumb is bent into the palm and the back of the hand is turned toward the audience. The left thumb is extended, and the back of the hand is also toward the audience.

The right fingers cover the left thumb, which is pushed between them and the right thumb, but the tip of the right thumb is allowed to protrude alongside the right little finger. It appears to be the tip of the left thumb.

The right hand is moved slowly to the right, and the illusion is created of stretching the left thumb

to twice its length. Then the right hand goes back to the left, and the left thumb is shown as good as ever.



FLEXIBLE HANDS

This is something of an optical illusion. The palms are placed together, and are bent back and forth, the fingers being extended. Suddenly each hand seems to bend back almost to the wrist, as though the magician possessed remarkable double joints.

This is accomplished by turning the hands from right to left. As the back of the right hand comes into view, hiding the left hand, the left fingers are doubled slightly, allowing the right fingers to bend over them. As both thumbs are together, the effect is that the left fingers have bent back. A quick turn the other way, and the right fingers double up, letting the left fingers bend over them. This is done after several pretended attempts to bend the fingers back, and it is quite surprising.

CLAPPING THE HANDS

Here is a method of clapping the hands without taking them apart. To convince everyone that the hands are not separated, the fingers are locked together. Yet when the hands are moved up and down rapidly, they clap very audibly.

To do this, separate the heels of the hands and bring them together very rapidly, while the hands move up and down to hide the slight motion of them. With a little practice, loud applause may be produced although the hands move less than an inch or so apart.

AN ILLUSION OF TOUCH

By a very simple expedient, it is possible to make a single object, such as a small ball, or a pencil, appear as two.

This is done by crossing two fingers. Then place the ball or the pencil so that it touches the tips of both fingers.

Due to the unnatural position of the fingers, two distinct touch impressions are recorded. If the eyes are shut, or are turned away from the hand, it is difficult to believe that the fingers are touching a single object only.

TOUGH KNUCKLES

A blow on the knuckles is usually quite painful. Yet the magician can strike his knuckles forcibly against the edge of a table without either hurting his hands or the furniture.

Needless to say, there is a trick to it. The knuckles do not touch the table at all. The magician taps them against the edge of the table a few times; then he makes a hard swing, and as his hand is in motion, he extends his fingers, so that the tips and not the knuckles, strike the wood. The hand is immediately doubled up before the swing is completed.

To all appearances, the knuckles have been struck forcibly against the table edge, as everyone can hear the blow.



CHAPTER VIII: HANDKERCHIEF TRICKS

HANDKERCHIEF tricks may be performed with silk handkerchiefs or linen handkerchiefs. Where knots are required, silk handkerchiefs should generally be used, as they slide more easily than those of thicker cloth. In the various tricks described, it will be specified which type of handkerchief is best. If no such instructions are given, the material is immaterial—paradoxical though that may seem.

The impromptu magician would do well to carry a large silk handkerchief in his pocket, as it is useful in many tricks. The sole advantage in the linen handkerchief lies in the fact that it is not so transparent as silk; and sometimes something takes place underneath a handkerchief which the spectators are not supposed to see.

THE BALANCED HANKERCHIEF

A handkerchief is folded diagonally and is rolled into a long cylinder. It is then balanced upright on the tip of the forefinger. The handkerchief sways but does not fall.

This is accomplished by having a piece of whalebone or pliable wire hidden in the folded handkerchief. The handkerchief is rolled around the wire, and it may then be easily balanced on the tip of the finger. The handkerchief should be pocketed immediately after the trick, and brought out later on, minus the wire or whalebone.

THE DOUBLING-KNOT

Hold a corner of a silk handkerchief in the left hand. Place the right hand, palm up, under the center of the handkerchief. Then roll the right hand over toward the left so that the back of the right hand is up. In so doing the right hand clutches the handkerchief so that a loop is formed. Insert the third finger of the left hand in that loop, from beneath, and withdraw the right hand.

Move the right hand further down the handkerchief and form another similar loop. Place it on top of the first loop and hold the two loops pressed together by the right hand.

Then the left hand pushes the left end of the handkerchief up through the two loops, forming two knots, one upon the other. Spread the upper knot

so that it surrounds the lower. Then take hold of the left end of the handkerchief and let the handkerchief dangle. To all appearances there is a large single knot in the center of the cloth. Give the silk handkerchief a sudden snap, and instead of the one knot, there will be two knots, a few inches apart.

THE APPEARING KNOT

A handkerchief (linen or silk) is held in the right hand by one corner. Attention is called to the loose hanging corner. The loose corner is raised to the right hand, which drops it with a shake, still retaining the upper corner. This is repeated several times, and suddenly a knot appears in the hanging corner.

Method: The corner originally held in the right hand is previously knotted but the knot is hidden by the fingers. After raising and shaking out the hanging corner two or three times, the right hand



exchanges the corners, retaining the lower one, and letting the knotted one drop. This is a perfect little illusion and it seems as though a knot suddenly appears in the loose corner.

NON-BURNING HANDKERCHIEF

Drawing a handkerchief through a candle flame is a very mysterious trick. It may be done by simply rolling the handkerchief into a cylinder and drawing it through the flame slowly, but without stopping at any point. If, however, the handkerchief has been previously soaked in a solution of borax and water, it will be rendered nearly fireproof, and the trick can be performed with more deliberation. The handkerchief should be allowed to dry before it is used. The handkerchief can be held by the upper corners while the lower edge is drawn through the flame.

THE FLYAWAY KNOT

This is one of the most deceptive of all handkerchief tricks. A handkerchief is apparently tied in a knot, but the knot dissolves when the ends of the handkerchief are pulled.

The method of tying the knot is not difficult. Hold the handkerchief by diagonally opposite corners. The right hand then carries its end away from the body and over the left wrist. The right hand

end is then thrust through the loop thus formed from the outer side (i. e. from the side of the loop away from the body). Then when the ends are pulled, the knot will disappear.

Simple though this procedure is, it is not always easy to learn. The only way is to try it, following the directions carefully, until you finally succeed, which may be on the first attempt. Once acquired, the trick can be performed very rapidly.

THE DRAW-AWAY KNOT

A loose knot is tied in the center of a handkerchief. The left hand holds the upper corner of the handkerchief, and the right fist is drawn down over the knot two or three times. On the last attempt, the hand draws the knot right out of the handkerchief! Persons who attempt to duplicate this trick will find that their efforts only serve to tighten the knot.

That is because there is a very clever trick to it. When the right hand is finally drawn over the handkerchief, the fist does not grip the knot at all. Instead, one of the fingers of the right hand is hooked into the knot, as the hand sweeps downward. The finger will pull the knot right down and out of the cloth.

Use a silk handkerchief and do not tie the knot too tightly.

Two handkerchiefs are shown separately. They are tossed up in the air and they come down tied together. The left hand holds the upper handkerchief with the lower one dangling. The right hand sweeps down over the handkerchiefs and they fall apart.

Method: Have a rubber band on the tips of the right thumb and forefinger. In tossing the handkerchiefs into the air, slip the elastic over one end of each handkerchief and when they come down they will seem to be tied. When the right hand sweeps down it simply pulls the lower handkerchief and the "knot" is gone. The elastic is secretly dropped on the floor.

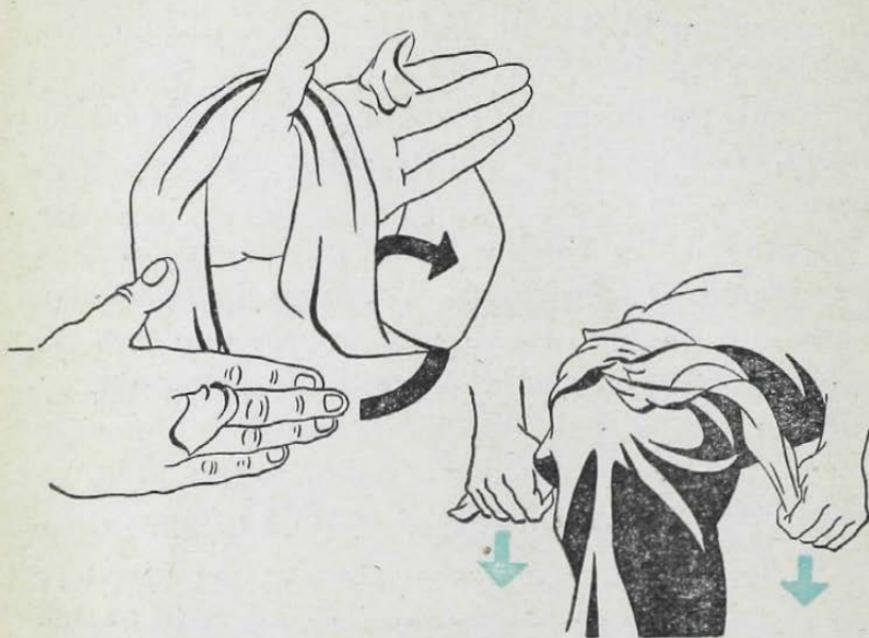
MATCH IN HANDKERCHIEF

A match is placed in the center of a handkerchief. The match is broken through the cloth, but when the handkerchief is unrolled, the match drops out, uninjured.

A duplicate match is concealed in the hem of the handkerchief. This is the match which is broken through the folded cloth—not the original match.

By having a second match concealed in another part of the hem, the trick may be repeated. The hidden matches should be near corners of the cloth.

THE FADEAWAY KNOT TRICK



This is a very pretty disappearing knot trick.

Hold the handkerchief by corners diagonally opposite, between the second fingers and forefingers of both hands. The right hand, starting from the body, loops the center of the handkerchief over the left thumb. Then the right hand pushes the right end of the handkerchief under the left end of the handkerchief, from the outer side, in towards the body.

The center of the handkerchief is pressed firmly against the upraised knee, and the hands pull the ends downwards. As a result, the center of the hand-

kerchief tightens on the knee into what appears to be a genuine knot; but that is due entirely to the pressure of the knee. When the ends are jerked suddenly, the tight "knot" dissolves in an instant.

THE HYPNOTIZED HANDKERCHIEF

The magician takes a folded handkerchief from his pocket—a neat handkerchief which has been ironed. He spreads it upon the table, and grasping the center, raises it slowly upward. When he has the handkerchief almost standing, he removes his hand, makes a mystic pass, and there the handkerchief remains.

The obvious conclusion is that something is supporting it; but the magician lifts the handkerchief, spreads it out, and shows that it contains nothing.

As a matter of fact, nothing is necessary to make the handkerchief stand in this peculiar position. It does so of its own accord, due to the creases, which support its slight weight.

THE FLYING HANDKERCHIEF

The magician takes a silk handkerchief and stretches it between his hands. Suddenly the handkerchief leaves his hands and flies through the air like an arrow. It goes to the right and the right hand overtakes and catches it after it has traveled several feet.

The handkerchief is held by diagonally opposite corners.

The left hand draws it very tightly, and suddenly lets it go with an imperceptible snap. The right hand instantly releases it and the handkerchief sails through the air. The right hand follows it and catches it by the left hand corner.

There is a certain knack necessary; once it is acquired, the trick works very easily, and the handkerchief can be made to fly in either direction. It is essential to release both hands at almost the same instant, the handkerchief being held horizontally. People who try to duplicate this feat will find it very difficult—in fact they will almost invariably fail.

THE PERFECT DISSOLVING KNOT

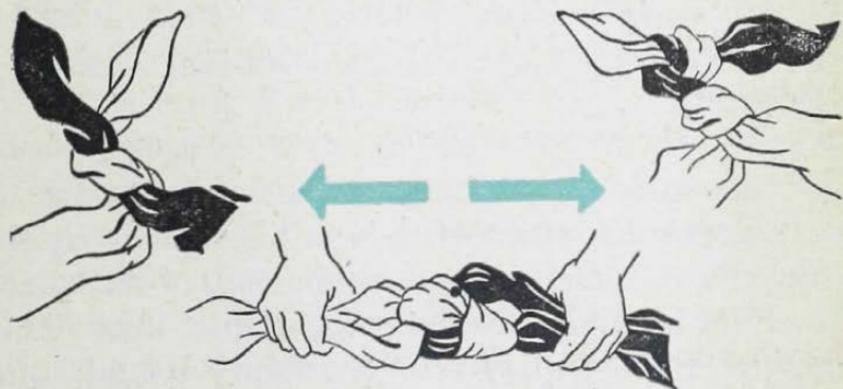
There are various methods of making two silk handkerchiefs untie themselves; here is one that is new, effective, and certain.

The two corners of two handkerchiefs are tied in what appears to be a double knot. In fact the knot may be drawn tight by anyone. But when the handkerchiefs are tossed in the air, the knot immediately disappears.

The first knot, made rapidly, is nothing but a twist. The second knot, which seems to make it a double knot, is a simple single knot. The single knot would not hold the handkerchiefs together, but because of the twist, it does hold them, and it can

be pulled very tightly, provided that the hands hold the handkerchiefs to keep the twist from coming undone. The twist stops the single knot, and the result is a tight-looking knot that is strong enough to support the lower handkerchief when the upper one is held alone.

When the handkerchiefs are thrown in the air, or shaken, they instantly fall apart.



A SUDDEN KNOT

The magician takes a silk handkerchief and lays it across his left thumb, the end going down between the thumb and the palm. He takes the free end of the handkerchief and brings it up under the thumb, then he doubles down the free end, and holds it between the tips of the left thumb and forefinger, making a loop.

Seizing the lower end of the handkerchief with his right hand, he states that he will push it through the loop instantly, with his eyes shut. With a quick mo-

tion, he apparently does so, tying the handkerchief into a sudden knot.

The end of the handkerchief is not pushed through the loop at all. Instead it is quickly swung around the tip of the left thumb and pulled straight back. The left hand must not release the handkerchief at all. A knot is immediately formed upon the left thumb, with a loop that appears to be the one originally there.

This trick is surprisingly easy to perform and is quickly learned when tried.

AN ESCAPE

The magician takes a handkerchief and wraps it around his left wrist. He places his right wrist on top, and asks someone to draw the ends of the handkerchief around it, and tie them in a knot. The magician then appears to be tightly bound; but when he turns his back, he instantly escapes.

When the ends of the handkerchief are brought up over the left wrist, the right end should be in front. The right wrist is laid upon the crossing, with the right fingers pointing to the left elbow. Then the ends are brought over the right wrist and are tied.

Everything looks secure; and the hands are held in a stout binding which is shaped exactly like a figure 8.

To release, the magician simply swings his right

hand to the right and his left to the left, so that the fingers come together. This untwists the handkerchief and makes an immediate release possible.

A person can get back into this tie as easily as he got out, by reversing the movements. It can be done behind the back, if desired.

HANDKERCHIEF ON THE STRING

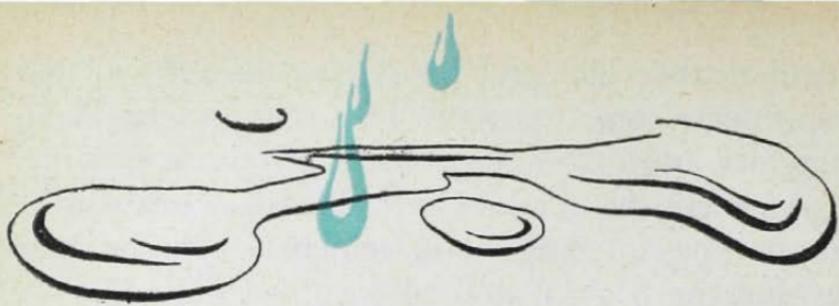
The wrists are tied with a piece of cord, a length of string extending between them.

The magician shows a handkerchief which is tied so that it forms a loop—two diagonal corners being tied together.

Turning his back for a moment, he passes the handkerchief on the length of string which is between his wrists.

Method: Slide the handkerchief up the arm, drawing it *under* the loop of cord that encircles the left wrist. It will then fall on the string between the wrists. The whole operation takes but a few seconds.

Note: There are more handkerchief tricks besides those in this chapter, but as many of them involve the use of other articles, they have been included in other chapters.



CHAPTER IX: LIQUID TRICKS

TRICKS with liquids are always effective; for they are easily seen, and always appear to be difficult. One of the first tricks I ever performed employed liquids, and I will explain it as the first item of this chapter.

INK TO WATER

A glass is exhibited, partly filled with ink. The magician dips a playing card in the ink, and brings it out, with its lower half covered with the fluid. Then he covers the glass with a napkin or a large handkerchief. When he removes the cloth, the ink has changed to water!

Method: The interior of the glass is lined with a cylinder of black silk. A piece of black thread, with a small button on the end, is attached to the cylinder. The button dangles over the rim of the glass. When

the magician removes the handkerchief he grips the button through the cloth, and thus carries the lining away. The handkerchief may then be rolled up and tossed aside.

The inking of the card is accomplished by having a double-faced card with one side of the card already blackened part way. The card is turned around when it is dipped in the "ink," and the reverse side is shown. If a large glass receptacle is used, goldfish may be put in the water and they will be seen swimming there after the transformation.

Two Goblets

Take a small goblet about one-third full with water, or some other liquid. Set a second goblet upside down upon the first.

The trick is to pour the contents of the lower glass into the upper glass, without touching the upper glass with your hand, and without anyone else touching the upper glass. To make the problem still more difficult, the lower glass cannot be set on the table or on the floor until it has had the liquid poured into it!

It sounds impossible, but it can be done.

Bend your head well forward, so that you can grip the further side of the foot of the upper goblet between your teeth. Then bend your head well backwards, and you will be holding the goblet firmly in an upright position. Pick up the lower goblet and

pour its contents into the goblet you are holding in your mouth.

Be careful not to use too much liquid; the weight of it is something of a factor, as well as the difficulty in pouring.

THE BALANCED TUMBLER

Take a tumbler, partly filled with water, and try to balance it half way between the horizontal and the perpendicular. Impossible? Not if you know the trick!

Under the table-cloth, place a match-stick. By bracing the bottom edge of the glass against the hidden match, you can effect a precarious balance.

It is advisable to make away with the match-stick after the trick. One method is to "accidentally" spill a few drops of water, and then quickly put a napkin under the table cloth to prevent the water from going through. In removing the napkin, take away the match. Another way is to have a thread attached to the match. Simply pull the thread, and away comes the match.

DISAPPEARING WATER

This is a trick of a pseudo-spiritistic nature. A glass of water is covered with paper strips, so that no one can drink from it. The lights are turned out, and the performer's hands are held. When the lights come on again, the water is gone!

The magician has a drinking straw in his inside coat pocket. He reaches with his mouth, obtains the straw and drinks the water. Then he drops the straw back in his pocket, and calls for the lights.

THE FOUNTAIN PENCIL

A pencil is borrowed, and is squeezed in the right hand. A stream of water immediately issues from the top of the pencil.

In his hand, the magician holds a hollow rubber ball, which has a small hole in the side. The ball is first squeezed and then dipped in water to fill it. When the pencil is held upright, and the hole in the ball points upwards, pressure will produce the fountain.

The ball may be disposed of by drying the hands and the pencil with a handkerchief; or the rubber ball may be attached to a piece of cord elastic, which runs back under the coat so that when the ball is released it will fly out of sight.

THE GLASS AND THE HAT

This is another dinner-table trick, which is not difficult, but which requires nerve.

The magician asks for a felt hat. He lays the hat on the table and puts a coin alongside of it. He puts the hat over the coin, and waves his left hand above it; but when the hat is lifted, the coin is still there.

The magician sets the hat over the coin, and again

waves his left hand. He lifts the hat slightly, but the coin is still there. So he replaces the hat and waves his right hand. This time, when the hat is lifted, a full tumbler of water has appeared beneath it!

The tumbler of water is previously placed on the seat of the performer's chair, alongside of his right knee. The coin is laid on the table, and covered with the hat. The left hand is waved; then it lifts the hat, by taking hold of the crown. The left hand carries the hat to the edge of the table. At the same time the right hand, which has been resting in the lap, lifts the glass of water up into the hat, where the left hand grips it through the crown.

To draw attention from this procedure, the magician leans forward, looks at the coin in amazement, and exclaims: "What! Still there!" The withdrawal of the hat is a perfectly natural movement, and is never suspected, provided that the hands do not fumble.

The left hand replaces the hat and glass over the coin. When the hat is lifted the second time the glass is picked up with it, through the crown. Then the hat and glass are replaced; the right hand lifts the hat and reveals the glass.

THE WHIRLING GLASS

This is a feat of dexterity that appears to be very difficult. The magician picks up a glass and swings it around in the air, turning it upside down, and

finally bringing it right side up without spilling a drop of the liquid in the glass, which may be about three-quarters full.

The trick should first be practiced out of doors or over a bath-tub. The glass is held flat on the palm of the hand. Then the arm is held stiff, and is swung in a semicircle, ending with the glass held in a back-hand position. Once the knack is acquired, the trick may be performed with impunity, as the centrifugal force keeps the liquid from falling out. People who attempt to duplicate the feat seldom succeed as their nerve fails them and they unconsciously twist the wrist instead of holding the arm stiff.

There is a certain type of trick glass, sold by novelty stores that can be used in this experiment. The glass is made like a goblet, but there is a layer of glass at the mouth, so that no liquid may be poured in or out. The stem, however, is hollow, and the glass is filled through the stem, a small cork keeping the liquid in. If the goblet is filled with milk or grape juice, it has all the appearance of a normal glass; to add to the illusion, a little of the liquid may be poured on top of the glass, which is concave. Pretending that the glass is too full, the magician pours out the little liquid that is on top, thus making the glass appear quite ordinary. He may then whirl the glass in the air, and catch it without spilling a drop. He should, of course, remove the glass before anyone happens to examine it closely.



CHAPTER X: MATCH TRICKS

FOUR TRIANGLES

THIS is more of a puzzle than a trick but it is so perplexing that it deserves mention. Six matches are laid on the table, to be made into four triangles. All the triangles must be the same size and the matches must not be broken or crossed.

The solution is to lay three matches in the form of a triangle and set the other three so they form a tripod, each leg starting from an apex of the triangle. Thus four perfect triangles are formed, but only one is on the horizontal plane.

CUTTING THROUGH A MATCH-BOX

This is an up to date novelty in match tricks. A match-box is shown with a crosswise slit in the middle of the top and the sides. The magician opens

the box slightly, showing the heads of the matches; then he closes it and pushes a playing card down into the slit. To the surprise of everyone the card apparently cuts right through the matches to the bottom of the box. Then the magician pushes the drawer of the box back and forth, showing the heads at one end and the blanks at the other!

Method: The drawer of the box is previously divided into three sections, crosswise, and the sides of the middle section are cut away. The end sections are provided with little blocks of paper or cardboard, which are glued in place, and on top of these are glued the ends of matches, heads at one end, blanks at the other. Thus if the drawer is opened slightly, it appears to be full of matches.

The card is inserted slowly as though cutting through a box full of matches. Then the drawer may be pushed back and forth, showing matches at both ends. The card stops the progress of the drawer, so there is no danger of revealing the hollow center.

The box should be pocketed with the card still through it; or the card may be withdrawn and tossed for examination while the box is pocketed. A duplicate (unprepared) box can be kept in the pocket to be brought out later on.

APPEARING MATCHES

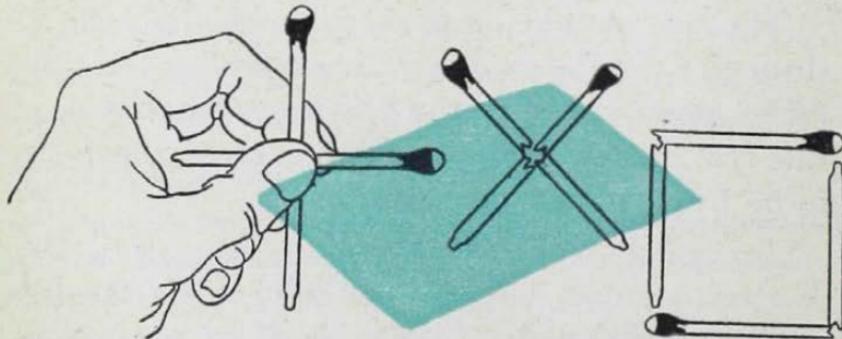
A match-box is shown with the drawer half opened. The box is empty. The drawer is closed

and when it is reopened, a number of matches are within.

The matches are in the box all the time but they are wedged between the end of the drawer and the inside of the cover. Thus the box may be shown apparently empty. When the drawer is closed, (the fingers being held at the end to prevent the matches from pushing out), the matches will fall in the drawer.

A whole layer of matches may be produced in this manner. Some match-boxes are sold which are only half the height of the usual match-box. They are especially suited for this trick, as the layer of matches makes a greater showing.

CROSS TO SQUARE



Two matches are held in the form of a cross, the thumb and forefinger hiding the join.

The magician says that he can form a square with those two matches—using them just as they are, without breaking them.

When he lays the matches on the table the trick is done. The matches have been broken beforehand so that each one forms a right angle, but the matches are not completely broken.

What looks like a cross of two matches, when held in the hand, is really the two right angled matches. When they are laid on the table, each one is two sided, and the formation of the square is easy.

THE ADHESIVE MATCH-BOX

This is an interesting little item in connection with match tricks. Taking a box of matches, you set it against your coat sleeve and it sticks there. The box may be examined.

Use a box of blue-tipped matches, which has sand-paper on the sides. Place the side of the box against the sleeve and it will adhere there.

THE STANDING MATCH

Making a match stand upright on the surface of a wooden table seems to be a feat of very careful balancing. Anyone who tries it will give it up as impossible, but you can do it with very little difficulty.

There is a trick to it. Secretly moisten the tips of your left thumb and forefinger. After various persons have been unable to make the match stand, take it (by the bottom) between your left thumb and forefinger, thus moistening the end of the match. Transfer the match to your right hand and you can make it stand upright by simply pressing it against the table.

SIX AND ELEVEN

Place six matches so that they form the Roman number 11, namely XI.

State that in Rome, half of eleven was supposed to be six; so half of the number will be six.

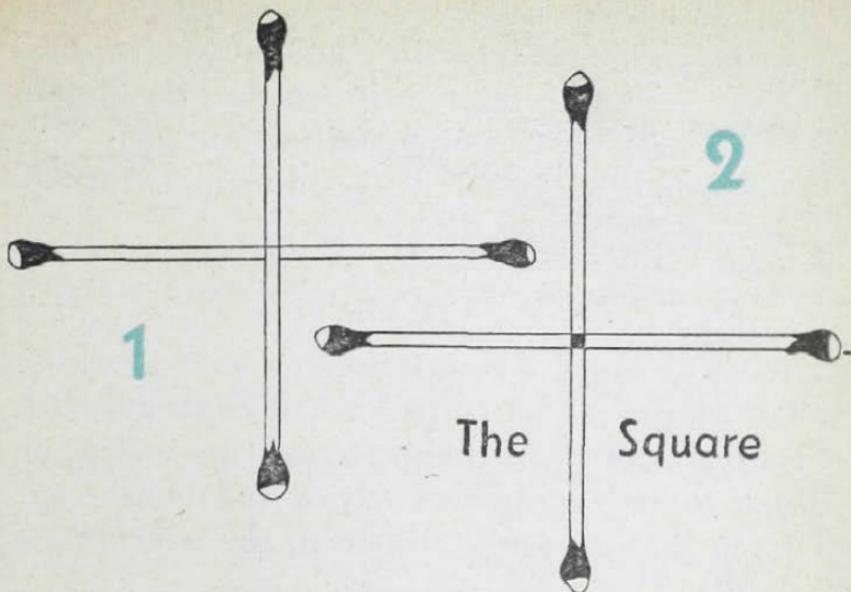
To prove this, take away half of the matches—the lower half. The figure X is formed by two matches, and I is also formed by two. Taking away the lower half leaves VI, the Roman number for 6.

THE MATCH SQUARE

This is a puzzle with matches; but it is so novel that it is quite as interesting as the average match trick.

Lay four matches in the form of a cross, as illustrated in Fig. 1. The problem is to move one match and make the matches form the sides of a perfect square.

Solution: Move one match about a sixteenth of



an inch, as shown in Fig. 2. Thus the matches will form the sides of a square, but it will be a very tiny square indeed! Nevertheless it fulfills the conditions of the problem to the letter.

RED AND BLUE

A red-tipped match is shown and is placed in the left hand. When the hand is opened, the tip of the match is blue.

With a bit of wax, attach a red tip to the bottom of a blue-tipped match. Hold the blue tip between your right thumb and forefinger, and exhibit the match as a red-tipped one.

Lay the match in the left hand. Turn the hand over, and pretend to push the match further in. This enables you to grip the red tip between the thumb and forefinger, and to draw it from the hand.

Open the hand and show the blue-tipped match, which may be examined.

APPEARING PAPER MATCHES

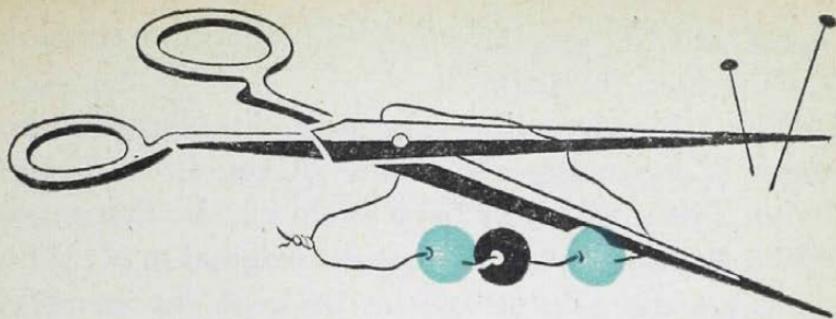
The magician opens a package of paper matches.

He tears out all of the paper matches and drops them in his pocket, immediately closing the package.

When the package is reopened, the matches are back again!

This is a very clever trick. The package of paper matches has four layers. Separate the front two from the rear two, leaving a slight gap. Open the package and pretend to tuck back the flap, but really slide it in between the front and rear layers.

This is done as you are about to show the matches. You then apparently show all the matches; but the cover hides half of them. Tear off the matches that are in view and pocket them. Slide the flap over the stumps and lay the package on the table. When you open it, it appears to be filled with matches again.



CHAPTER XI: MISCELLANEOUS TRICKS

BLLOWING THROUGH A BOTTLE

A CANDLE is lighted and is set on one side of a bottle. The magician blows against the bottle, and the candle is extinguished. He has, apparently, blown through the solid bottle!

A round bottle must be used. When the magician blows against it, the air currents are divided; but they rejoin on the other side to extinguish the candle. Two or three bottles or a bottle and a glass may be used. The result will always be the same.

THE MYSTIC CROSS

Take a burned match or a bit of charcoal and make a straight line on the palm of the left hand. Then close the hand and put a similar mark on the back. Rub out the mark on the back; open the

hand, and the missing mark will be found crossing the mark on the palm!

This trick virtually works itself. Simply make the mark at an angle, across one of the lines of the hand. Then, when the hand is closed, the first mark will form a new one, crossing the original mark. The marking and erasing of the back of the hand is merely byplay.

THE JUMPING RULER

A ruler is pushed down into the closed fist. At the word "Go," the ruler jumps up to the ceiling.

Method: Slip a rubber band over the second finger of the hand. Close the fist with the thumb in front and the elastic will not be seen. Push the ruler down into the fist so that it engages the rubber band, but clench the ruler firmly. As soon as you release pressure the ruler will jump out of the hand. The rubber band may be dropped on the floor.

THE REMOVABLE STRING

Take off your coat, and hang a long loop of string over your arm. Then put your right hand in your right vest pocket. The problem is to remove the string without taking the hand from the pocket.

To do it, take hold of the loop with your left hand and pull it up through the right armhole of your vest. Slide the loop over your head, push it

through the left armhole and put your left arm through it. The string will then be around your body, beneath your vest. Reach up under the vest with the left arm; get hold of the string and pull it down your body. Then step out of it.

If someone else attempts the trick, he will probably get all tangled up, especially if he makes the common mistake of putting his right hand in his trousers pocket instead of in the vest pocket.

CHANGING SPOOLS

Two spools, one containing black silk thread, the other red, are threaded on a string, and the ends are held. A handkerchief is thrown over the spools and the magician reaches beneath it. When he removes the handkerchief, the spools have changed their positions. The red, which was originally on the right, is now on the left.

To perform this trick, obtain two strips of paper which match the thread on the spools. Cover the black thread with red paper, gluing it to form a tight cylinder; and cover the red thread with black paper. The spools will appear quite ordinary. When they are under the cloth, tear the paper coverings off the spools, and remove the papers with the handkerchief. Thus the spools will apparently be transposed. Both the spools and the string may be thoroughly examined at the conclusion of the trick.

THE RIBBON FROM THE ORANGE

This is a very effective dinner-table trick which should be performed with a small orange. You cut open the end of the orange, and produce a long coil of colored ribbon.

The ribbon actually comes from the orange; but it is not there at the beginning of the trick. It is threaded to a large needle, and is then coiled about the needle. The coil of ribbon is held in the left hand, with the point of the needle extending in from the palm, and the left hand is held beneath the table.

The right hand picks up the orange and in transferring it to the left hand, presses it down on the needle, which goes up through the center of the orange. In cutting into the orange, get hold of the needle and draw it out, bringing the ribbon along. The needle is easily concealed in the right hand as it pulls out the ribbon. Keep on pulling until the whole coil comes out; then, in smoothing the ribbon, slide the needle off and let it fall to the floor.

THE FLOWER IN THE BUTTONHOLE

The Flower in the Buttonhole is a very pretty little trick that has been performed by a number of professional magicians. The effect is very quick and surprising. The magician points to his empty buttonhole; waves his right hand over it, and a flower appears there instantly.

An artificial flower is used, preferably a rose. A piece of black cord elastic is attached to the stem, and it runs through the buttonhole, under the lapel and down to a lower buttonhole, where it is pulled taut and firmly looped. The flower is placed under the left armpit, stretching the cord elastic across from the buttonhole. As the right hand is passed over the buttonhole, the left arm is lifted slightly, and the flower makes its instant appearance.

THE THREE BEADS

Three beads are threaded on a wire ring, the ends of which are twisted so firmly that it would be impossible to remove the beads very quickly.

In color, the beads are red, white and blue.

The magician states that he will mysteriously arrange the colors in any order: red, blue, white; white, red, blue—any order the audience may choose.

An order is decided upon and the magician puts the ring behind his back. When he draws it forth, the beads are arranged in their chosen order!

This trick is simple but effective. Most people will not realize it, but it is an easy matter to arrange the beads in any desired order by merely running one around the ring.

Red, blue and white is the same as *white, blue, and red*, according to which side the magician counts from. *Red, white and blue* is *blue, white and red*; and *blue, red and white* is *white, red and blue*.

A RESTORED STRING

A string is pushed through a drinking straw, and the straw is bent in the center. The magician cuts the center of the straw, and then draws the pieces away, showing the string as good as ever!

Method: Have a tiny section of a straw bent and concealed between the fingers of the right hand.

Insert the string in the genuine straw and bend the straw. Bring up your right hand and add the section, holding the join between your left thumb and fingers. The spectators will see what appears to be the center of the straw. With scissors, cut off the fake section, and bring the hands together, to break the real straw. Draw the two sections apart, and reveal the string uncut.

THE MYSTIC PROPELLER

The "Mystic Propeller" is a little wooden propeller attached to the end of a short stick. The propeller is held by a simple pin in the center, and the stick has notches in the top.

When the magician rubs a pencil back and forth along the stick, the propeller revolves rapidly as though controlled by an unseen force.

In rubbing the top of the stick, the magician lets his thumb press against the side. This imparts an imperceptible rotary motion to the stick and that causes the propeller to revolve.

PIN THROUGH FINGER

A large safety pin is used in this trick. The magician shows the pin closed, and one bar of it apparently passes through his finger. But he removes the pin and shows the finger uninjured.

The pin is prepared. The point is firmly wedged or soldered to the clasp, and one bar is cut at the center, so that a section is removed. This is slipped over the finger to the center, and it looks as though the pin penetrates the finger.

BOTTLE AND STRAW

Here the magician offers to lift a bottle with a straw!

It is a remarkable task, indeed; but it is easy of accomplishment. The straw is bent so as to make a short section, and it is pushed into the bottle, at the bend. The short section springs out and acts as a lever or catch by which the bottle is lifted when the straw is raised.

SCISSORS AND STRING

A string is run through one of the handles of a pair of scissors. The string is tied in a loop and the knot is held by a spectator. The magician states that he will remove the scissors from the string without untying the knot or without doing anything but manipulate the scissors.

There is a catch to this one. The loop is long. The magician can manipulate the scissors, and he does it by turning up the scissors and cutting the string!

THE TURNOVER KEY

The magician lays a key on his outstretched hand. At his command the key turns over.

Method: The key is placed so that the handle is over the side of the hand. It is set on balance, so that it is ready to topple the moment the hand is tilted. By raising the fingers slightly, the key is made to revolve, with no apparent motion of the hand. An ordinary door key should be used.

PAPER DISKS

Several paper disks are used in this trick. They are really paper rings, having holes in the centers. One is threaded on a string and the ends of the string are held together while the others are threaded over *both* ends. A handkerchief is placed over the string, the ends being held by spectators.

The magician reaches beneath and draws off all the disks except the original one which is left on the string!

Method: There are several disks which are not counted. The last one put on is threaded on one string only, but no one observes this as it is done just as the handkerchief is thrown over. The magician reaches under and tears the bottom disk, releas-

ing those above it. The top disk, however, remains on the string, and people suppose it to be the bottom one (which is hidden in the magician's hand).

THE MAGNETIC PENCIL

A pencil is held at the magician's finger tips. It mysteriously adheres there, although only two fingers are pressed against it. Then the pencil is given for examination, and the hand is shown to be unprepared.

Method: Take a loop of black thread and pass it through a buttonhole of your coat. Insert the pencil (which should be a dark one), through the loop. Press outwards against the pencil with the backs of your fingers, letting the thread run between the fingers. The pressure will make the pencil stick to the fingers. As soon as pressure is released, the pencil will slip from the loop, which will fall unseen against your coat.

A dark coat should be worn when this trick is performed.

THE THREE MARBLE TRICK

The magician shows three marbles in one hand. He tosses them back and forth between his hands, showing three each time. He finally holds them in his left hand, and asks a person to say how many are there. Of course the answer is "three," but when the hand is opened, *four* marbles are seen.

At the beginning, there are three marbles in the right hand, and one of them rests at the base of the two middle fingers. An extra marble is similarly held in the left hand.

When the magician tosses three marbles into the left hand, he really tosses two, retaining the one. But he immediately opens the left hand and shows three there. The marbles are tossed back and forth several times, and always three may be shown, the fourth being retained. This movement is absolutely deceptive.

On the last toss the extra right hand marble goes into the left, so the left has four marbles when it is opened.



A VANISHING PENCIL

The magician places a pencil under a handkerchief. Everyone can see the shape of the pencil. Suddenly the handkerchief is tossed aside and the pencil is gone!

Method: As soon as the pencil is under the cloth, extend the forefinger so that it holds up the handkerchief and appears to be the pencil. The hand is raised and the pencil drops down the sleeve. Then the handkerchief is tossed aside, and the pencil has vanished!

THE "VANISHING" PENCIL

A pencil is rolled in a sheet of paper. The paper is immediately torn to pieces, and the pencil is gone!

The pencil is nothing but a hollow paper tube. A glazed, colored paper is the best to use. A real pencil tip is inserted in one end of the tube; and the eraser end of a pencil in the other end. You can write with the pencil and it will appear quite ordinary. But when you roll it up in a sheet of paper, you can tear the paper into several pieces, to prove that the pencil has gone.

TURNABOUT PENCIL

A pencil is exhibited and is pushed into a paper tube, the point of the pencil going in last. When the

pencil comes out the other end of the tube, it emerges point first, having apparently reversed itself inside the tube.

The pencil is sharpened on both ends. Then a piece of glazed paper is rolled around it, and glued to form a paper tube. The glazed covering should be just long enough so that one point of the pencil will extend.

In pushing the innocent looking pencil through the larger paper tube, the extending point is pushed into the glazed covering, so that the point will extend from the opposite end. Thus when the pencil comes out it will be reversed, coming out point first.

NAMING THE SUIT

A sheet of paper is laid on the table. The magician's assistant leaves the room. Some person is asked to name any suit of a pack of playing cards: diamonds, clubs, hearts, or spades.

When this has been done, the magician gives him a pencil and tells him to write "What suit did I choose?" or any other words that ask the same question. The person then takes the paper and pencil out to the assistant who immediately writes the name of the chosen suit.

Pencils are responsible for this trick. The magician has four different pencils in his pocket, each one representing a different suit. He merely gives

the proper pencil to the spectator to take out to the assistant. When the assistant sees the pencil he knows the chosen suit.

PENCIL FROM POCKETBOOK

A small purse is opened, and a pencil is drawn from its interior. The pencil is three times as long as the pocketbook.

The pencil is previously concealed up the sleeve, so that the tip of it comes into the palm of the hand. The back of the hand is towards the audience.

The bottom of the purse has an opening, so that when the purse is placed in the hand that hides the pencil, and the pocketbook is opened, the other hand can reach down through and draw out the pencil.

An ordinary purse may be used: in this case the pencil is drawn up in back of the purse; from a short distance it will appear to come from inside the purse.

NUMBER SIX

This is a catch, rather than a trick.

Ask a person the time, and when he replaces his watch in his pocket, mention that although he has been looking at his watch every day, he cannot tell you whether the number six on the face is a Roman numeral (VI) or an Arabic numeral (6).

Of course he will say that he does know; and

when he has stated which it is, tell him to look at his watch. To his surprise he will find that there is no number six at all!

The reason is because the second hand of the watch occupies the space provided for number 6. When you ask him for the time your purpose is to learn whether or not his watch has a second hand. If it has one, you may go ahead safely.

THE WATCH FROM THE HANDKERCHIEF



A watch is placed in the center of a large handkerchief. The corners of the handkerchief are drawn through a metal ring, and the corners are held by

different persons. Then you throw a napkin over the handkerchief, and reaching beneath, immediately draw out the watch!

Method: Although the corners of the handkerchief are held, and the watch cannot pass through the metal ring, the removal of the watch is an easy matter. Take hold of the side of the handkerchief and pull it down through the ring, thus making a space between the corners through which you may withdraw the watch. If you have a coin in your hand, you can drop it in the handkerchief instead of the watch. Then pull the ring down against the coin.

TELLING THE TIME

Borrow a watch and tell the company to set it at any time they choose, as five, ten, fifteen (or some other unit of five) minutes after an hour. You leave the room while this is being done, and the watch is laid face down on the table.

When you return, you merely look at the back of the watch and immediately tell the time at which it is set!

Method: You must have a confederate for this trick. You and he divide the table into twelve imaginary squares, each square representing an hour. After the watch has been set and placed on the table, the confederate carelessly moves it into the proper square to designate the hour. At the same time he

turns the watch so that the stem points to the minute, imagining that there is a dial around the watch.

One glance at the watch will tell you the time at which it is set.

THE MYSTIC ALARM CLOCK

This is a similar trick with an alarm clock; but no confederate is needed. Some person is invited to set the minute hand of the clock at any number he chooses, and to lay the clock face down. Looking at the back of the clock, you name the number to which the large hand points.

Method: The winding knob of an alarm clock often has a little mark which points to the top of the clock when the minute hand points to twelve. If no such mark appears, set the clock at twelve and make a scratch on the knob. When you look at the knob it will tell you where the minute hand is pointing; for the scratch on the knob will act as an indicator on a tiny imaginary dial. The "dial" will be in reverse order, running 12, 11, 10, 9, 8, 7, 6, etc.



CHAPTER XII: NUMBER TRICKS

THIS chapter is a short one, dealing with some interesting experiments in numbers. All that is needed is a pencil and paper. The figures will do the rest.

These tricks are well suited to the beginner in magic, as they require no skill whatever.

TOTALING TWENTY

Tell a person to write down five odd figures in a column and add them up to total twenty.

As twenty is an even number, people who try it will soon give it up. But the magician can do it!

Here is the method: Put down 13, 5, 1, and 1. Add these numbers and the total will be 20. But there are only *four* odd numbers. That is true, but there are *five odd figures*: 1, 3, 5, 1, and 1.

The conditions of the trick call for five odd *figures*, which most people take to mean five odd *numbers*.

NINE FIGURES

Write something on a piece of paper and lay it aside.

Then write the figures: 1, 2, 3, 4, 5, 6, 7, 8, 9.

Tell a person to cross out a figure. Then you eliminate figures by having them crossed out. When only one is left, open the paper, and there will be the figure!

Method: On the paper write 5. Most persons will cross out 5. If they do so, open the paper and show that the number on it is 5!

If they cross out another number state that you have eliminated one figure, leaving two groups of four.

Ask that four figures be chosen. If 5 is among them, have the other four crossed out. If 5 is not among them, cross them out.

Then have two figures chosen. Repeat—if 5 is there, have the others crossed out. If not, cross out the chosen figures.

Ask that one of the two remaining figures be selected. If 5 is picked, cross out the other. If not, cross out the chosen figure.

It is a case of a certain elimination to the figure 5, a ruse that is never detected.

TELLING THE TOTAL

Let a person write down a row of six figures. Then write something on a piece of paper and lay it aside.

Another person writes six figures beneath the first row. Then you write a number of six figures. Another person obliges with a number of six figures, and you do the same. When the sum is added, a total is reached. Your paper is unfolded, and there is the answer!

Method: Note the first number written. Add to it 2,000,000, and subtract 2. That is what you write on the piece of paper. Just put down 2 less than the number written, and put a figure 2 in front of it!

When the second number is written, you write your number. Just add enough to each number in the second row to make each figure total 9.

When the fourth row is written, you write the fifth, and make the fourth row total 9 for every figure. That will bring your answer.

Example: A person writes 347,628. On your paper write 2,347,626.

Now the addition may appear like this:

First row.....	347,628
Second row.....	312,799
Your row.....	687,200
Fourth row.....	810,204
Your row.....	189,795
<hr/>	
Total	2,347,626

THE GRAND TOTAL

Let a person write down the year of his birth and then the year of his marriage, or his first year of school.

Then he must write his age at the end of the present year, and to it the number of years he has been married, or the number of years since he began school.

In the meantime you have written a total on a paper and put it in an envelope. The total of the person's figures will be the same as the total you wrote.

Here is the reason: The sum will always be twice the number of the present year.

Thus, if the trick is done in 1948:

Year of Birth.....	1920
Year of marriage.....	1945
Age	28
Years since marriage.....	3
<hr/>	
Total	3896

The number 3896 is two times 1948!

CROSS THEM OUT

Write the following numbers in a line: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

The object is to cross out three groups of numbers, starting from the end of the line, and the last number of each group must be odd. This sounds impossible, as the last group must end with 10! But it can be done.

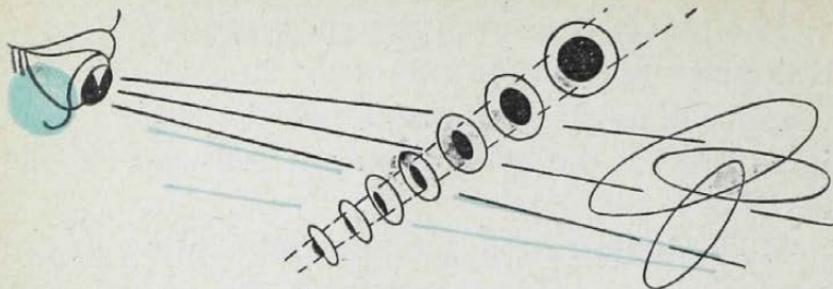
Method: Start from the *right* end. Thus your first group crossed out can end in 7; the second in 3, and the third in 1.

12345678910

78910

3456

12



CHAPTER XIII: OPTICAL TRICKS

OPTICAL illusions are always entertaining. Many of them are actually tricks, while others are certainly deceiving.

This chapter is devoted to tricks and illusions which require no skill, but which deceive the eye and clearly demonstrate that the old saying "Seeing is believing" is not to be trusted.

THE COIN IN THE GLASS

Partly fill a glass of water, and place a plate upon it, after you have dropped a dime in the glass.

Then invert the glass and the plate. The water will not come out if you are careful.

Now invite someone to look through the side of the glass. To his surprise he will see two coins; one will be apparently above the other, which will appear to be the size of a quarter.

This is a good way to make money!

DRAWING WITH A MIRROR

Show a person a simple diagram of a square with a diagonal cross in the center.

He is supposed to draw this simple diagram; but he must do so with the aid of a mirror, guiding his hand by looking in the glass, while the performer covers his hand so he cannot see it directly.

The person will be unable to draw the diagram. He will go in all sorts of directions, and the result will be very poor.

If the magician is called upon to draw the diagram, he can do so, by one of two methods. First, by practicing beforehand; and second by drawing the diagram by the aid of his hand alone, and paying no attention to what he sees in the mirror.

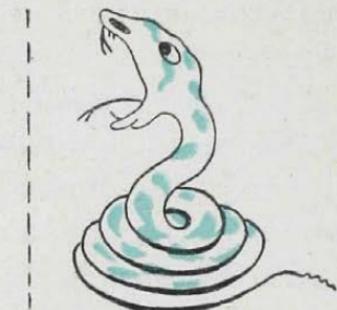
SEEING THROUGH SOLID

There is a very simple method whereby a person can apparently see through a solid object.

All that is required is a tube of paper, about an inch in diameter. The tube is held to the right eye, while the other hand holds the object—a match-box or a playing card, for example—alongside of the tube, on the left.

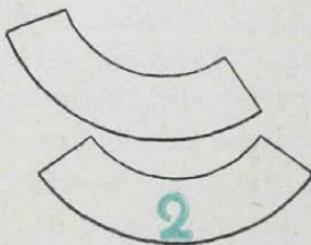
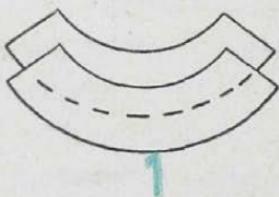
Both eyes are kept open, and a remarkable illusion results: It appears as though one is looking right through a hole in the center of the object.

THE SNAKE AND THE BIRD



One of the most amusing of all optical illusions is shown here. The snake is waiting to swallow the bird. To make him do it, bring the book up close to your eyes, and you will see the bird fly on a bee-line into the snake's mouth.

WHICH IS LARGER?



Cut out two pieces of cardboard exactly the same size and shape as those shown in the accompanying drawing. (Fig. 1.)

When these are shown to a person—or when you

Look at them here on the page, it seems certain that the lower one is larger than the upper. In fact no one will doubt the statement if you make it.

However, both figures are exactly the same size. This can be demonstrated by laying one upon the other. (See Fig. 2.)

A MISSING COIN

Fill a glass of water to the brim, cover it with a small plate, and set it upon a coin.

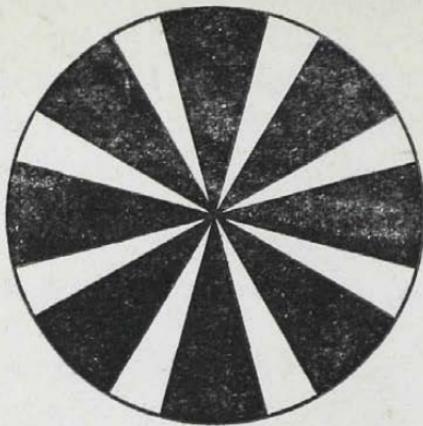
Then invite people to look into the glass and tell you if there is anything beneath it. As they must look in the side of the glass, they will not see the coin, for it will be absolutely invisible.

When you lift the glass and reveal the coin, everyone will wonder where it came from!

THE APPEARING COIN

This is an optical trick that is quite mystifying. Look steadily at the circle shown in the drawing, and begin to revolve the book in short, quick circles.

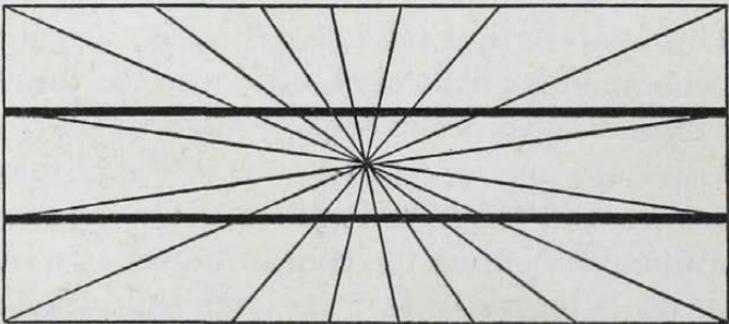
As you do, the image of a coin will appear upon the circle, and will remain there while the motion continues. Sometimes the coin is the size of a dime; other times it appears to be as large as a nickel or a quarter.



This diagram may be easily copied on a card, with black ink, and it makes a capital little mystery.

STRANGE LINES

A really remarkable optical illusion is shown here. It is certain that the border lines of the drawing



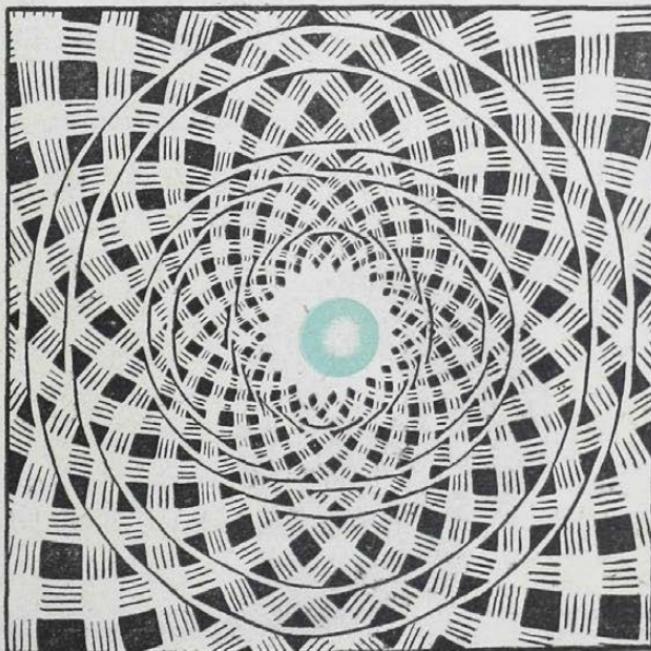
are straight; but the two center lines that are as heavy as the borders seem curved.

As a matter of fact they are straight, although no one will believe you if you say so. A ruler or the edge of a card, when laid upon the lines, will demonstrate that they are straight.

MYSTIC CIRCLES

The circles shown in the drawing are obviously imperfect. No one would accuse them of being true circles, for they are almost egg shaped—at least they appear to be.

But you can safely state that they are perfect



circles. This fact can be demonstrated with the aid of a compass, or by laying coins in the center of the circles. The curving checker-board effect confuses the eyes.

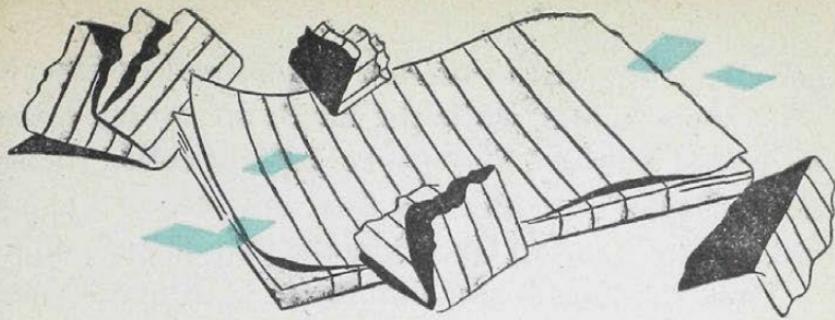
A GHOST

Here is a way to make a person see a ghost!

Tell him to gaze steadily at the picture shown herewith. He must look at it for about a half a minute, under a strong light, keeping his eyes on the tiny dot in the picture.

Then he must turn his gaze toward the wall. As he looks there, a large ghostly image of the picture will appear before his eyes. Sometimes the image is very clear, and it is often intensified by blinking the eyes a few times.





CHAPTER XIV: PAPER TRICKS

MANY clever little tricks may be performed with pieces of paper. In fact, some of the best experiments in impromptu conjuring are done with paper. One of the most perplexing of all such tricks is called:

THE TORN AND RESTORED CIGARETTE PAPER

The magician takes a cigarette paper, and tears it to pieces. He rolls the pieces in a tiny ball, shows his hands empty except for the little ball, and then proceeds to unroll it. The torn paper is restored, and the hands are empty!

A duplicate paper ball is used. It is rolled and concealed between the tips of the first and second fingers of the right hand. All the fingers are bent slightly, and the position of the hand is very natural.

The original paper is torn, rolled into a pellet, and the two pellets are pressed together, so they

may be held between the left thumb and forefinger and shown as one, while the hands are shown to be otherwise empty. The paper ball is rolled more tightly, which enables the first and second fingers of the right hand to take away the torn paper pellet.

Then the fingers and thumbs of both hands start to unroll the duplicate paper pellet. To assist this action, the tips of the right fingers are raised to the tongue and are slightly moistened. The torn bits of paper are left in the mouth, and the restored pellet is completely opened, the hands being shown empty.

THE RESTORED PAPER NAPKIN

The effect of this trick is similar to the last. A paper napkin or a large square of tissue paper is used, and the magician apparently shows how the trick is done, yet finishes by mystifying his audience.

Three napkins are used. One is rolled in a ball and is placed inside the other two which are formed in a loose cylinder. The magician unrolls the cylinder, and secretly grips the rolled up napkin in the bend of his right fingers.

Then he exhibits the two loose napkins, and rolling one into a ball, shows how it may be concealed under the left fingers. He tears the unrolled napkin, rolls it into a ball, and adds the napkin from the right hand. He holds the two balls as one at the tips of his left fingers, calling attention to the ball that is under the left fingers.

"Now," remarks the magician, "I will exchange the torn pieces for the restored napkin." The right hand approaches, and squeezes the double ball, removing the ball of torn pieces, leaving a restored ball at the tip of the left fingers and thumb, and another restored ball under the left fingers. One restored ball is exchanged for the other, in plain view; and the ball that was under the left fingers is unrolled, and held up to view. It is carelessly rolled into a ball, with the torn pieces from the right hand going inside it, and it is dropped in the pocket by the right hand.

"Here," says the magician, pointing to his left hand, "I still have the torn pieces. Of course it is necessary to dispose of them in some way. Perhaps the best method is to unroll them—and then we find that they have also been mysteriously restored!"

As an additional effect, the magician may have a fourth paper napkin rolled tightly inside the third. When he reaches the denouement of the trick, and shows the torn pieces really restored, he carelessly lets the fourth napkin fall to the floor, where he quickly puts his foot on it. Of course everyone wants to see the little paper ball that is beneath his foot; so after feigning embarrassment the magician picks it up and calmly unrolls it.

THE CELEBRITY TRICK

The magician takes a cigarette paper and lays it on the table. He asks some one to name a famous

celebrity, now deceased. Suppose Washington is named.

The magician asks some one to carefully roll the paper into a tiny ball. He takes the little pellet, and holding it between the tips of his left thumb and forefinger, places it on the back of the spectator's hand. A few moments later, the paper is unrolled, and the name "Washington" appears written on it!

This pseudo-psychic mystery is quite astonishing. Yet it is not a difficult trick to perform.

Place a tablet of cigarette papers and a very short pencil in your right trousers pocket, or in the coat pocket. As soon as the celebrity is named, put your hand in the pocket and write the name on the top sheet of paper; then roll up the slip of paper and hold it between the tips of your forefinger and second finger (as with the restored cigarette paper). When you take the pellet rolled by the spectator, bring the hands together and add your pellet, holding the two as one; then, in dropping the pellet on the spectator's hand, retain the spectator's paper with the fingers of your right hand, and drop the pellet that bears the message. The right hand easily disposes of the spectator's pellet, and the trick is virtually completed. You should be careful to perform this trick in a very impressive manner.

THE THREE PAPER BALLS

The magician rolls up three tiny balls of paper. He lays them on the table, and picking up one with

the right thumb and forefinger, drops it in the left hand. He repeats with the second paper ball, and throws the third ball away. But when the left hand is opened, three paper balls roll out!

The trick is repeated, without hesitation, time after time, but with the same result; the third ball, thrown away, mysteriously emerges from the left hand.

Method: Again we employ the artifice of holding a ball concealed between the tips of the first two fingers. A fourth ball is used, and it is hidden in the right hand. The natural bend of the fingers allays suspicion. The first ball is picked up and is dropped fairly in the left hand; but when the second ball is dropped in, the hidden pellet is dropped also, the left hand immediately closing over it. When the third ball is "thrown away" it is really retained by the right finger tips. When the left hand is opened, and three balls are rolled out, the trick is ready to be repeated.

If the trick is performed seated at a dinner-table, the magician should have a lump of sugar resting on his knee. After the trick has been repeated a number of times, he asks a spectator to throw away the third ball. Then his left hand rolls out three balls, and while attention is on them, the right hand picks up the lump of sugar, holding it in the bend of the fingers.

The right hand picks up two of the paper balls and drops them in the left, letting the lump fall

also. Then the third ball is thrown away, and when the hand is opened, the lump of sugar rolls out instead of the third ball.

Another finish is to pick up the three balls (or two if the sugar is used) and pretend to put them in the left hand, really holding them with the right thumb and fingers. This is not difficult, as the right fingers merely slap the left palm, and the left hand closes immediately.

When the left hand is opened, the balls have vanished. The right hand, meanwhile, lets them fall over the edge of the table.

Before performing this trick, it is not a bad plan to scatter some ten or twelve paper pellets on the floor. People seeing these afterwards will think that they are paper balls which have been thrown away.

THE BALLS AND THE HATS

The magician rolls up four paper balls, each about the size of a golf ball. He lays them on the table so that they form the corners of a square. Then he takes two hats and puts each one over a ball. Picking up an odd ball, he reaches beneath the table, and thumps the bottom of the table. A hat is lifted, and there is the second ball! The hat is replaced over the two balls; the other odd ball is thumped under the table, and three balls appear beneath the hat. The three balls are covered with the hat, and the magician points to the other hat.

which has a ball beneath it. He lifts the hat, and shows it empty. The ball has gone! And when the three-ball hat is lifted, all four balls are beneath it!

The trick usually ends here, but there is a very surprising conclusion which may be introduced. The empty hat is laid on the table. The four balls are set upon it, and the other hat is pressed down on top. When both hats are lifted they reveal a large paper ball, as big as the hat itself!

The first part of the trick is not difficult of execution. When the magician starts to place one hat over each of two balls, he is uncertain which of the paper balls to cover. He puts the right hand over the ball nearest him; and his fingers, which are underneath the hat, grip the ball, while the other hand is deciding where to put its hat. Suddenly he lifts the right-hand hat, carrying the ball beneath it, and instantly drops the left-hand hat upon the space occupied by the right-hand hat. As the hats come together, no one has a chance to see that the ball is no longer there. The right hand drops the hat (and the ball) over another ball.

The right hand then picks up an odd ball and thumps it beneath the table. The left hand picks up the hat and reveals two paper balls. The left hand carries the hat to the edge of the table, where it is gripped by the right hand. The fingers of the right hand go inside the hat, holding the ball there. The hat is dropped over the two balls and the third ball drops with it.

This maneuver is repeated with the other odd ball, so that three balls appear beneath the hat; and then the fourth ball is secretly introduced. When the magician points to the other hat which is supposed to cover a ball, he has merely to lift the hat, show it empty, and then let someone lift the other hat and find all four balls!

If the magician adds the large ball effect, he goes about it thus: The large ball is hidden under the coat, on the left side of the body. It rests against the magician's hip.

The magician shows the one hat empty, picking it up with his right hand. Then he transfers it to the left hand, which holds the mouth of the hat close against the body. A person is requested to lift the other hat. As this is done, all eyes will be upon the four balls which appear beneath it. No one will be looking at the magician. As he leans forward and gazes at the four balls on the table, his right hand reaches beneath the coat and slides the large ball into the hat held by the left hand. Then both hands immediately drop the hat crown upward on the table. Everything is then set for the mysterious appearance of the large paper ball.

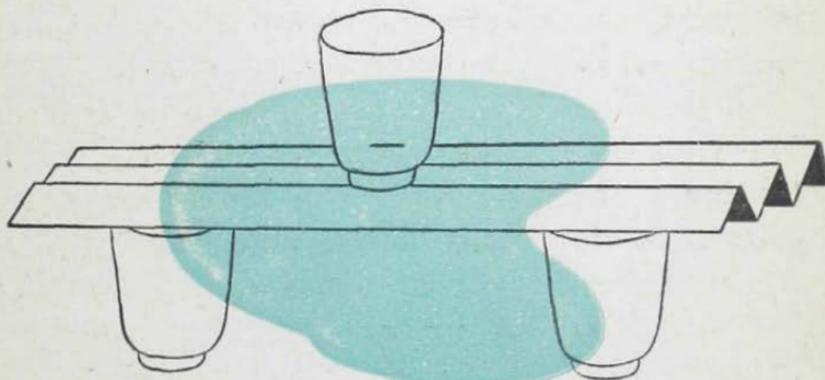
THE TOUGH NAPKIN

A paper napkin is twisted in rope fashion, and a person is invited to tear it in half by pulling directly on the ends. The paper will prove too tough to tear.

But when others have failed, you take the twisted napkin, and tear it with ease.

To accomplish this, dip your fingers in a glass of water while the other persons are trying to break the napkin. Twist the paper tighter with your fingers, and in so doing, moisten the center. The napkin will then break when you pull the ends.

THE PAPER BRIDGE



Take a sheet of note paper and stretch it between two glasses, so that it forms a sort of bridge. Ask anyone to set another glass on the bridge; the paper will not support the additional weight. The trick is to make the paper bear that weight.

The solution of the problem is quite artful: pleat the paper lengthways; then it will bear the weight of the third glass.

THE MAGIC NUMBER

The magician writes a number on a slip of paper and folds the paper. He asks some one to write down a number of three different figures, as: 6 5 1.

The number must then be reversed, and the smaller subtracted from the larger:

$$\begin{array}{r} 651 \\ -156 \\ \hline 495 \end{array}$$

The result (495) must be reversed and added, thus:

$$\begin{array}{r} 495 \\ +594 \\ \hline 1089 \end{array}$$

When the folded paper is opened, it bears the total 1089!

The secret? Simple enough! No matter what figures the person uses, if he follows instructions, the answer will always be 1089! So you have merely to write that number on your folded slip of paper, and then tell the person what to do!

THE MARKED PAPER

Take a packet of cigarette papers, and let a person write on one of them, very lightly, so that the paper is not indented. The papers are mixed; then you hold them behind your back, and instantly draw out the marked paper!

Method: Cigarette papers are cut on the bias. You have merely to turn the marked paper around, before it is inserted with the others; and when you hold the packet behind your back, you will discover projecting corners that belong to the marked paper.

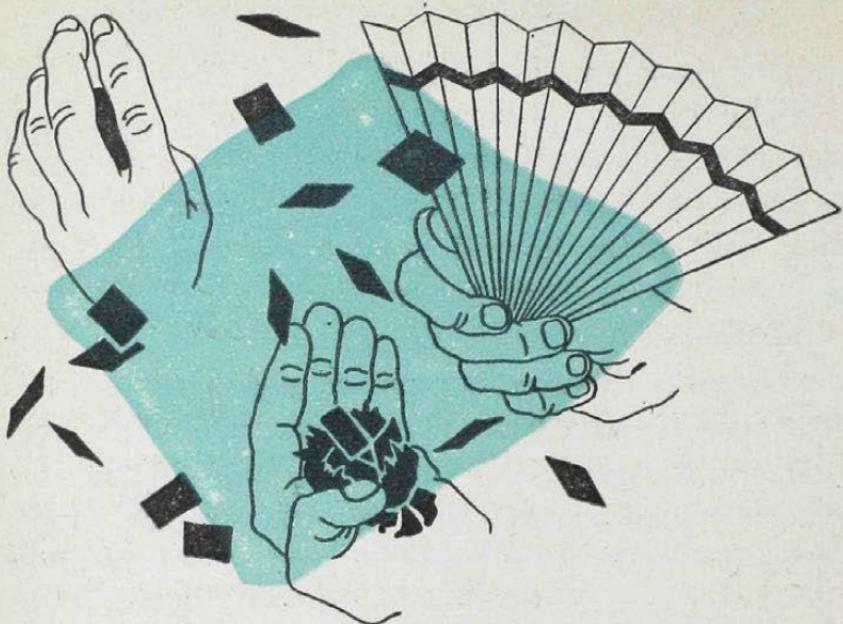
THREE PAPER SLIPS

Take a small sheet of paper and fold it crosswise into three slips of equal size. Tell a person to write three names on the paper, one in each section, with his own name in the center. He then tears the paper along the creases, and folds each slip in quarters. The paper slips are dropped in a hat, and you immediately reach in without looking and bring out the slip which bears the person's name.

Method: Both edges of the desired slip will be rough. The other slips will each have one smooth edge. Feel for the paper with the rough edges.

THE SHOWER OF PAPER

This is a very pretty trick, of Oriental origin. The magician tears up a piece of tissue paper and



soaks the strips in a glass of water. He holds the soaked paper in his left hand, and picking up a fan with the right, fans the wet papers. A flurry of paper flakes immediately emerges from the left hand, and a tiny cloud of paper flies about the magician. The wet paper has disappeared.

Method: Although substitution is required in the trick, no special skill is needed. First cut up some tissue paper into very fine bits, and enclose the flakes in a piece of tissue paper of the same color. A small rubber band will keep the packet closed. Lay the package behind a book, upon which the fan and several sheets of paper are resting.

Pick up a sheet of paper, and lift the packet with

it, holding the packet in the left hand, under the fingers. Tear up the sheet of paper, dip it in water, and squeeze it. Bring the hands together and raise the left hand, opening the fingers slightly, so the packet shows through. The audience sees the colored paper and mistakes it for the soaked pieces.

The right hand picks up the fan, and in so doing drops the soaked pieces behind the book. While the right hand fans the left, the left fingers tear open the packet and release the paper shower. After the shower is completed, the right hand closes the fan by striking it against the left; and the left hand takes the fan and replaces it on the book, dropping the tissue paper covering behind the book.

THE FAVORITE NUMBER

Write down the number 12345679.

Give a person a pencil and ask him to pick out his favorite figure. Suppose he says 7. Tell him to multiply the number by 63. He does so, and the answer is a row of sevens, thus:

$$\begin{array}{r} 12345679 \\ \times \quad 63 \\ \hline \end{array}$$

$$\begin{array}{r} 37037037 \\ 74074074 \\ \hline \end{array}$$

$$\begin{array}{r} 77777777 \\ \hline \end{array}$$

The secret is very simple: When a figure is named by the person, mentally multiply that figure by 9, and tell the person to multiply the big number by the total. Thus $9 \times 7 = 63$, so 63 produces the row of sevens. If three was named as the favorite figure, the multiplier would be 27.

TRAVELING TISSUE PAPER

The requirements for this trick are two match-boxes and two sheets of tissue paper, one red, the other blue.

Crumple the blue paper and put it in a match-box. Mark the end of the drawer with a blue pencil, and close the box. Crumple the red sheet and put it in the other box, marking the end of the drawer with a red pencil. Thus the marks tell the color of the paper contained in each box.

The two boxes are laid on the table. Pass your hand over them, and open them. In the box with the *red* mark, you find the *blue* paper; while the *red* paper has mysteriously passed to the box with the *blue* mark!

On the reverse end of one drawer you must previously make a red mark, and a blue mark on the reverse end of the other drawer. As each drawer is part way open, these marks will not be seen. Put the red paper in the box which has the hidden blue mark; and put the blue paper in the box which bears the concealed red mark. Then mark the front

end of each drawer with a color corresponding to the paper that is in the box.

Close the drawers and put the two boxes together. In stepping to the table, or moving some object out of the way, turn the boxes around, so that when you lay them on the table, the red marked box is now blue and the blue is red. Thus when the drawers are opened, the transposition has been effected.

THE FLOATING PAPER BALL

The "Floating Paper Ball" is a very pretty little experiment, when performed under proper conditions.

The magician crumples a piece of paper into a ball, and holds it in his left hand, with his right hand above it. He takes his left hand away, and the ball floats in the air, rising slowly to the right hand.

The trick is accomplished with a piece of black silk thread. A loop is formed in one end, and is placed over the magician's right ear. The other end is attached loosely to a coat button.

When the paper ball is formed, it is squeezed around the loose end of the thread. When the right hand goes above the ball, it catches the thread over the right thumb, and draws the thread taut, so that when the left hand is removed, the ball floats. Advancing the hand raises the ball, withdrawing it lowers the ball.

Finally the left hand takes the ball and draws it from the thread. The right hand brushes back the hair, and in so doing lifts the loop from the ear, letting the thread fall to the floor.

A GENEROUS OFFER

The magician hands a square piece of paper to a person and tells him that if he can tear it into four equal pieces, the magician will give him a quarter.

Tearing the paper as required sounds easy enough; so the person does so, and demands payment. The magician asks to look at the four slips of paper, and says:

“Yes, you did it. Here’s your quarter.”

Thereupon he gives the person one of the four pieces of paper, which is a quarter—of the sheet of paper!

This can be varied by using a slang expression, and offering to donate “two bits.” In this case, two of the pieces of paper are given, as they represent the two bits mentioned.

BLOW THEM AWAY

Three pieces of paper are laid on the back of the hand. The magician states that he will blow away one, two, or three, as required, the audience specifying the pieces to be blown away. But the others will not leave the hand.

It seems impossible to blow away two pieces with-

out disturbing the third—or one without blowing the other two also. But the magician accomplishes the feat by placing the fingers of the other hand upon the papers designated to remain. Then when he blows, only the loose paper will fly away.

A PAPER TEARING TRICK

Here is a new and very clever method of tearing and restoring a sheet of tissue paper.

The magician shows two pieces of tissue paper; one white, the other black. He tears both together and folds them into a small packet. When he unfolds the papers, they are restored—but in the form of a large white square with a square black center.

No trace of the torn sheets remains.

The restored paper is formed beforehand by pasting a black square on each side of the large white one. On one side, the black square is pasted around the edges, and one edge is left open.

The restored paper is then folded into a small package, with the opening on the outside, and it is laid behind an object on a table.

Two ordinary sheets—white and black—are shown. They are laid on the table for a moment. When picked up, the restored package is behind them. They are torn into quarters (keeping the restored sheet hidden), and the entire bundle is turned over, bringing the restored piece to the front. Under cover of this, the hands, with a wavy motion, double up the torn pieces together, and then gradually open

the restored paper. This affords ample opportunity to poke the torn pieces into the secret pocket. Thus when the restored paper is fully unfolded, it may be shown on both sides, and the hands can be shown absolutely empty.



IT LOOKS EASY

Take a sheet of paper, and tear it into thirds, but do not quite tear the end sections loose. The result is a sheet of paper with two parallel slits, making three flaps.

Hand this to a person and tell him to take hold of the end flaps and keep one in each hand. Then he must tear the end flaps from the center portion of the paper.

It looks easy—but it isn't.

When the person tries to do it, he will surely tear away just one of the end flaps, and not both, as the pull is bound to be unevenly distributed.

THE ANIMATED FISH

Obtain some of the thin, transparent paper used as an outer wrapping for candy boxes. This is a smooth substance that resembles isinglass.

From it, cut out a small figure shaped like a fish. Lay the "fish" on the palm of your hand, and when you breathe upon it it will twist and turn, raising its head and its tail, as though imbued with life.

If the hand is slightly moist, the "fish" will become more active.

THE MYSTIC NAME

A square sheet of paper is folded carefully into nine perfect squares. On one of these the magician writes his name; then he carefully tears the squares apart and drops them all in a hat.

A spectator is invited to shake the hat as much as he pleases; yet when the magician reaches into the hat, he immediately produces the paper with the name upon it.

He does this, even though he is blindfolded, or the hat is held above his head.

It will be noted that as the slips of paper are small, they are not folded when they are dropped into the hat. Therein lies the secret of the mystery.

Every one of the slips of paper, *with the exception of the one that bears the name*, has at least

one smooth edge. This is because the name is written on the *center slip*, which has *four rough edges*. Then it is not difficult for the magician to pick out the written slip, depending upon the sense of touch alone.

He has only one chance in nine—but he can win every time!

THE MAGIC BLOW

The magician rests a book upon the table, and upon it stands another book. Both books are quite heavy, yet he states that he can knock over the top book by the force of his breath!

This sounds impossible, and it would be, if the magician blew directly upon the book. But just before he is ready, he sets both books upon a large paper bag. Then he blows into the paper bag, inflating it, and that upsets the upper book.

A PAPER SNAKE

This paper snake is formed from the outer wrapping of drinking straws—thin paper which comes in envelope form, and keeps the straws clean.

The paper covering is broken at one end, and then it is slid down the straws, telescoping as it goes along, until it forms a short pleated tube about two inches long.

When the short tube is laid upon a plate, it begins

to act in a snake-like fashion, twisting and turning, raising its head, and becoming very wiggly.

To make the "snake" act in this life-like manner, the magician must first pour a few drops of water on the plate. When the paper tube is set upon a water-drop it begins to absorb water, and immediately comes to life.

TRANSPOSED PAPER SLIPS

The magician takes two small pieces of paper, one red and the other blue. He opens two small metal boxes—of the type that contain thumb-tacks—and he places the piece of blue paper in one and the piece of red paper in the other.

He covers the boxes for a moment, and when he opens them, he shows that the red and blue papers have changed places.

The papers do not change—but the colors actually do; therefore the trick is quite effective. In one of the little metal boxes there is placed a very small quantity of vinegar, or some acid; the other contains a little liquid ammonia.

The paper used is litmus paper, which is obtainable at any drug store, where it can be purchased very cheaply. The blue paper is dropped in the box containing the vinegar; the red paper is dropped in with the ammonia. The chemical action of these liquids on the litmus paper causes the red to change to blue and the blue to red instantly.

RED, WHITE AND BLUE

The magician makes nine paper balls from tissue paper—three red, three white and three blue.

He also uses three hats. He puts a red ball in the first hat, a white in the second and a blue in the third. He repeats this, so that one hat contains three red balls, another three white, and the third three blue.

But when the hats are turned over, each one is seen to contain a red, a white, and a blue ball!

A bit of easy manipulation is necessary here. The hats will be termed 1, 2, and 3.

A red ball is apparently dropped in hat 1, but it is scooped up and held concealed in the fingers of the hand.

A white ball is apparently dropped into 2; but it is retained, and the red is dropped in. A blue is picked up, and secretly retained, while the white falls in 3.

A red ball is apparently dropped in 1, but is retained and the blue drops in. A blue is apparently dropped in 3, but the red goes in. A white apparently goes in 2, but the blue is really dropped in.

A red is dropped into 1, and the white is let fall with it. A white is dropped in 2, and a blue is dropped in 3.

These movements are not difficult to perform as the balls are small. The trick should be practiced

with the paper balls, and it will prove very easy to follow.

THE PAPER RIBBON TRICK

Many persons have heard of or have seen the trick in which a magician apparently eats a quantity of paper and then produces it in a long ribbon from his mouth.

The trick is not at all difficult to perform. All that is needed is a small coil of paper ribbon, sold at many stationery stores as "throw out coils" for banquets and dances. The magician has a few slips of tissue paper of the same color as the ribbon, and the ribbon is held beneath the tissue paper.

In taking the paper in the mouth, it is easy to introduce the paper coil without detection. The tissue paper is rolled up by the tongue and held at the side of the mouth, while the ribbon is drawn out, starting from the center of the coil. This is a very surprising and amusing trick.

THE MESSAGE ON THE CARD

A small card is placed in an envelope. The envelope is sealed and girded with a broad rubber band.

Then some figures are written in a column. Someone is asked to add them up while the magician writes a person's initials on the envelope. He lets the person hold the envelope.

When the total of the figures is added, the person

opens the envelope, and takes out the card. There is the answer on it!

The envelope has a small vertical slit in the center of the face—an opening that is almost as wide as the rubber band. The card is put in, and the band is put around the envelope, hiding the hole.

The magician watches the column of figures—which should be single figures, and mentally adds the total. While someone is adding up the total, he puts the initials on the envelope, and this gives him a chance to push the band aside with his left thumb and write the total in small figures on the card.

The person who holds the envelope sees nothing wrong because of the rubber band. As soon as he has removed the card, by tearing the end of the envelope, the magician takes the envelope and carelessly tears it down the center, destroying traces of the opening.

THE PAPER LADDER

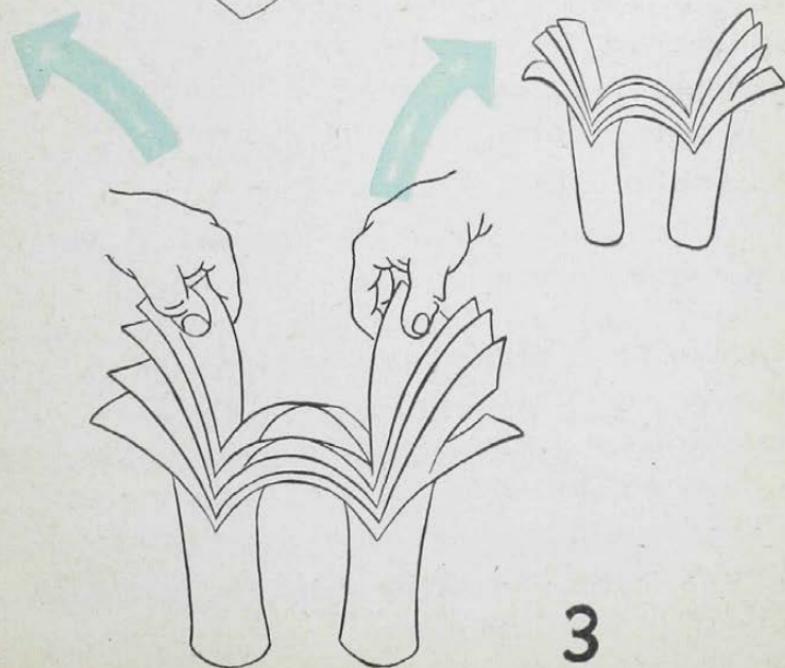
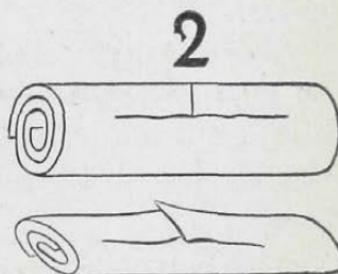
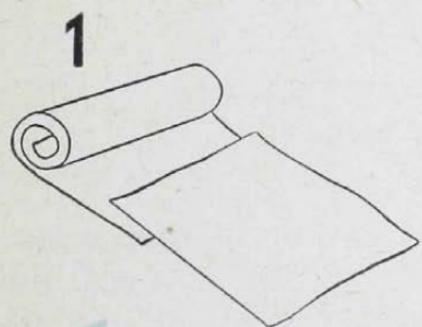
Roll a piece of paper into a tube. Add another piece of paper, making the ends overlap and continue thus until with several sheets of large paper a thick tube has been formed.

Tear the paper crosswise at the center—half way through. Then tear a slit down, and a slit up—a distance of a few inches.

Press the paper flat, so the two flaps are at the top. Bend them back, hold the ends and draw out the center of the roll, making a large and ornamental ladder.

This is shown in Figs. 1, 2, and 3.

The trick is very effective when several sheets of stout paper are used—all of different colors.



THREE CARDS

The magician shows three plain cards: one red, one white, and one blue. He drops them in a borrowed hat.

Then he takes out the red card and the white card. He puts them in his trousers pocket.

“What is the color of the card in the hat?” he asks.

“Blue!” is the reply.

The hat is turned over, and the *red* card is found in the hat while the blue and white are taken from the pocket!

The supposed blue card used in the trick is blue on one side only. On the other side it is red. But as the magician shows only one side, the audience naturally supposes that they see a red card, a white card, and a blue card.

As soon as the cards are in the hat, the magician turns over the “blue” card, and brings it out so that the red side shows. Then he follows with the white card, carelessly showing both sides.

These cards are placed in the pocket and the red card is found in the hat. In his pocket the magician has a real blue card which he draws out with the white one, and he throws those two cards on the table.

If he wishes, he can push the red and blue card up into the top corner of his pocket and carelessly turn the pocket inside out.

An envelope is used in this trick—one of the type that opens at the end. Also a piece of stout, colored paper that is nearly as large as the envelope.

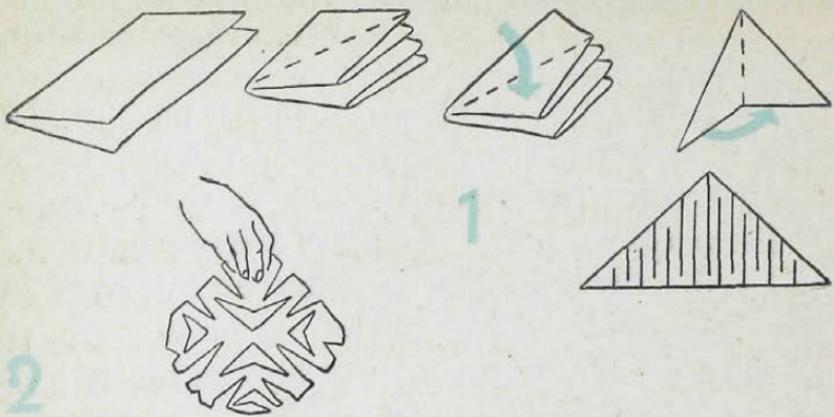
The magician pushes the paper into the envelope, and holds the envelope in front of the light to show the paper within. Then, in plain view, he pushes a pencil through the envelope and the paper, and after it a piece of ribbon. But when he pulls out the sheet of paper, it is uninjured!

Method: The envelope has a slit (cut with a sharp knife or safety-razor blade), near the center. When the paper is pushed in it goes through the slit.

The other side of the envelope is held in view and objects are pushed through by the right hand. The left fingers hold the envelope and they bend back the piece of paper so that it is not injured. Then the paper can be removed from the envelope and shown, while the envelope is torn and tossed away, because it is of no further use. The tear is made at the slit.

This is a trick of paper tearing.

A piece of paper is folded diagonally and diagonally again, making a triangle. Then it is cut with alternate slits. (See Fig. 1.)



The paper is opened, and turned inside out. The corners are held and the center is pulled down, the result being an ornamental mesh-bag. (See Fig. 2.)

MULTIPLYING PAPER BALLS

This is an impromptu form of the "Multiplying Ball" trick which is very effective when properly presented.

The magician rolls a piece of paper into a tight ball, and squeezes it very compactly. He holds it between the tips of his thumb and forefinger, and suddenly it doubles, another ball appearing between his first and second finger.

He throws the balls on the table; picks them up, and puts one between his thumb and forefinger and the other between his second and third fingers. This time another ball appears between them.

There are three paper balls at the outset. Two

are already prepared and are held concealed in the left hand, while the other ball is formed in plain view. One of the hidden balls is added to it, and the two are held as one. By simply lifting up with the second finger, the second ball is made to appear beside the first. The balls are thrown on the table, and one is picked up with each hand. While the right hand adjusts its ball between the second and third fingers, the left hand adds the hidden ball to the first one, and the two are put between the thumb and forefinger of the right hand. A lift up with the right second finger, and the third ball comes into view.

WHAT'S ON THE PAPER?

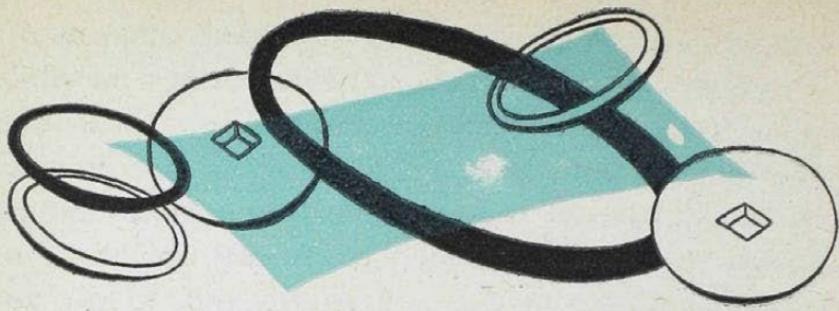
This is an interesting and amusing "catch."

The magician tells a person to write anything he chooses on a piece of paper, and to fold the paper and put it on the floor. To prevent the magician from seeing anything, the person is told to put his foot on the folded paper.

The magician announces that although he cannot see the writing, he can tell exactly what is on the paper, if the person wishes him to do so.

"All right," says the person who wrote the message. "Tell me, what's on the paper?"

"Your foot," replies the magician—and the spectator must admit that the reply is correct!



CHAPTER XV: RING TRICKS

TRICKS with rings cover a wide range, for there are rings of all sorts and sizes. The rings required for the following experiments are all easily obtained. Tricks with Chinese coins come under the head of ring tricks, and in such cases as they are required, plain metal washers may be used instead of the Oriental cash.

THE PHANTOM RING

A metal ring, some three inches in diameter, is employed in this trick. The ring is given for thorough examination. Then the magician allows his wrists to be tied with cord, leaving a length of string between the wrists. He takes the ring, turns his back for a few moments, and then shows his hands again. The ring is on the string between the wrists!

Two rings are used in the trick. They should be

sufficiently large to pass over the hand and on to the wrist. Large bracelets may be used, but solid metal rings may be bought cheaply at a hardware store. One of these rings is on the performer's arm, under his sleeve. He exhibits the other ring, and as soon as his hands are tied, turns his back or steps out of sight. He quickly drops the examined ring into his pocket and lets the duplicate ring slide down his arm, over his hand, and onto the string. Then he steps out and shows that the miracle has been accomplished.

THE IMPROVED PHANTOM RING

The effect of this trick is the same as that of the last, but the ring is made of pliable rubber. A ring of this type is used with certain makes of vacuum cleaners, and costs very little. It will stand minute inspection, for it is unprepared.

This is the only ring used. When the magician turns away, he slides it over his hand, and pulls it *under* the loop of string that encircles his wrist. The string is then on his arm, and can be slipped over the hand and onto the wrist.

RING TIED ON STRING

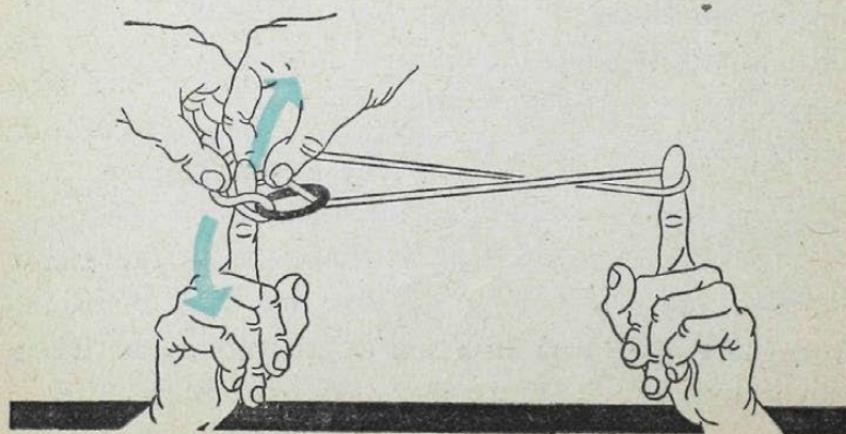
The effect of this trick is the same as the effect of the last; but a ring of any size may be used, and the ring is actually *tied* on the string between the wrists.

To accomplish this, gather up a loop of string between the wrists, thrust it through the center of the ring, and push the loop under the string that encircles the left hand. Then draw the loop over the left fingers and again push it under the string that encircles the left wrist. Once more pull the loop over the left fingers, and the ring will be tied on the string.

There should be plenty of string between the wrists. With a little practice the various movements can be effected in a very few seconds.

THE RING AND STRING

This is a simple trick, and one that can be performed very rapidly. Make a loop of string and thread a ring on it. Ask a spectator to extend his forefingers upward, and slip one end of the loop over each finger, so the forefingers hold the string with the ring between them. The problem is to



remove the ring without taking the string from the person's fingers.

To do this, take hold of one string to the right of the ring, and slip the string over the person's right finger, which will be to your left. Immediately remove the loop that was already over the right finger, and the ring will fall off, but the string will still run from finger to finger.

THE RING ON THE FINGER

In this trick, the magician's hands are tied behind his back, the wrists being firmly bound together. A finger ring is placed between the magician's teeth, and he steps behind a screen or out of the room. The spectators call out and designate one of the magician's fingers, or thumbs, and a moment later he appears, with the ring on the chosen finger, but with his wrists still firmly tied.

Method: As soon as he is out of sight, the magician swings his hands as far to the left as he can get them, so that the right hand is palm up. By turning his head to the left, he can let the ring drop from his teeth into the right hand. It is then an easy matter to slip the ring on any finger.

THE RELEASED RINGS

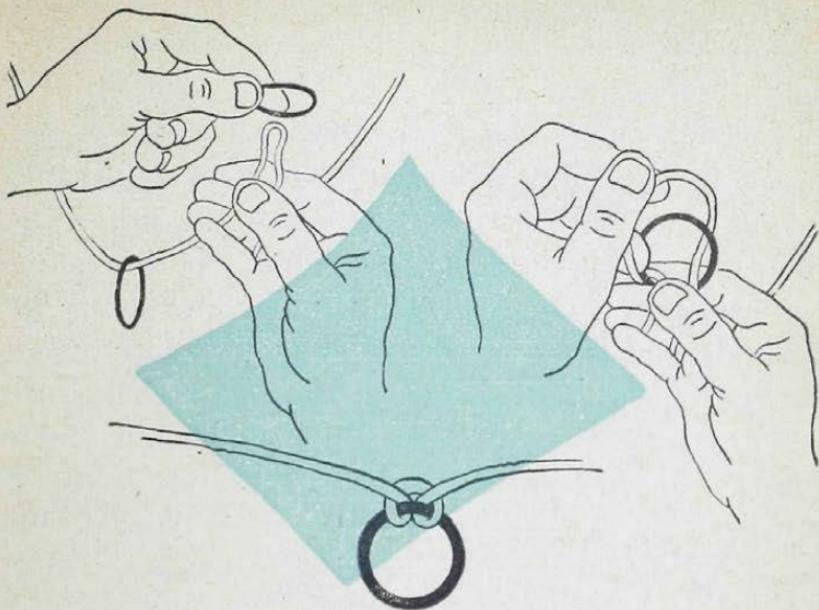
A ring is looped on a string, in the center. Then several other rings are dropped over both ends of

the string, so that they slide down and are caught by the bottom ring. Some person holds both ends of the string, and a handkerchief is thrown over the rings. The magician immediately reaches under the cloth and removes the rings!

The secret lies in the manner in which the first ring is "tied" to the string. The two ends of the string are first pushed through the center of the ring. They are then run back through the loop at the center of the string, and the string is drawn tightly against the ring. To all appearances, the ring is tightly affixed to the string, but by taking hold of the loop and drawing it down the sides of the ring, the magician can release the ring. This is done underneath the cloth, and, of course, the other rings drop off when the supporting ring is removed.

THE "VANISHING" RING

The "vanishing" of a ring is not a difficult problem. Simply have a plain ring sewn in the corner of a large handkerchief. Borrow a ring and put it under the handkerchief. At the same time push up the corner of the handkerchief so that it may be gripped through the center of the cloth. Any person may take hold of the ring and satisfy himself that it is there, but he is holding the duplicate ring, while your hand calmly goes away with the original. When the handkerchief is shaken out, the ring will have vanished completely.



THE RING FROM THE STRING

This is one of the best of ring tricks. Preferably it should be performed with a Chinese coin or a washer, but a ring may be used.

The ring is threaded on a string, and the ends are held by two persons. Then a cloth is thrown over the ring. You reach under the cloth, and remove it a moment later, showing the ring is now tied to the string. Then, while the ends of the string are still held, you take the ring right off the string!

Two rings are used in the trick. The duplicate is concealed in the right hand. In reaching under the cloth, the hands gather a loop of the string and push

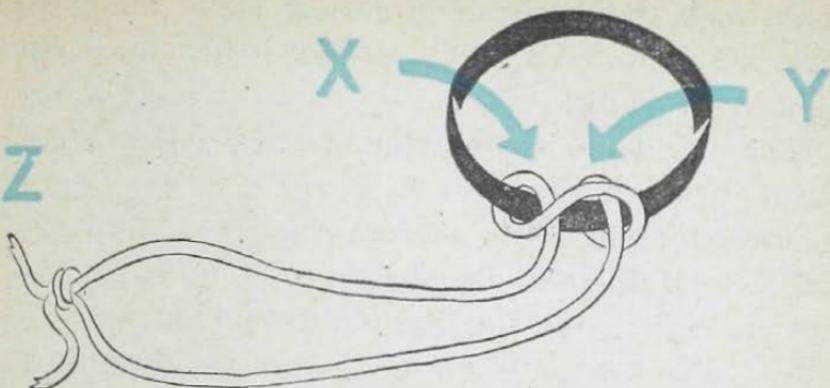
it through the center of the loose ring. Then the loop is spread over the ring so that it is temporarily held to the string.

The left hand covers the original ring, which should be to the left of the duplicate. The right hand removes the cloth and everyone sees the duplicate ring, which they think is the original. At this point you carelessly slide your hands along the string to the ends, and momentarily take the ends away from the spectators so that you can hold the string up higher. You immediately put the ends back in their hands. This little procedure has, however, enabled you to draw the original ring right off the end of the string. While your left hand pockets the original ring, along with the handkerchief, the right hand mysteriously removes the ring from the center of the string.

THE DROPPING RING

This experiment may be worked with a finger ring or a napkin ring. Take a circle of string and push one end through the center of the ring; then push the opposite end through the loop thus formed.

A reference to the diagram will show how the string appears. Let two persons take hold of the string at the points marked X and Y, while you hold the loop Z. When they pull the ends taut, the string will be held in three ways.



Have your other hand below the ring and say, "Pull." As the persons pull on the loops, let go of the loop you are holding, and the ring will drop into your outstretched hand.

THE CARDBOARD RING TRICK

The effect of this trick is identical with "The Ring from the String," but a ring, or washer, of cardboard is utilized instead of the metal article. A duplicate ring is used and is threaded on the string; but the original ring may be *torn off* and carried away when the handkerchief is removed, thus eliminating the subterfuge of sliding the hands along and off the ends of the string.

INSTANTANEOUS APPEARANCE OF SIX RINGS

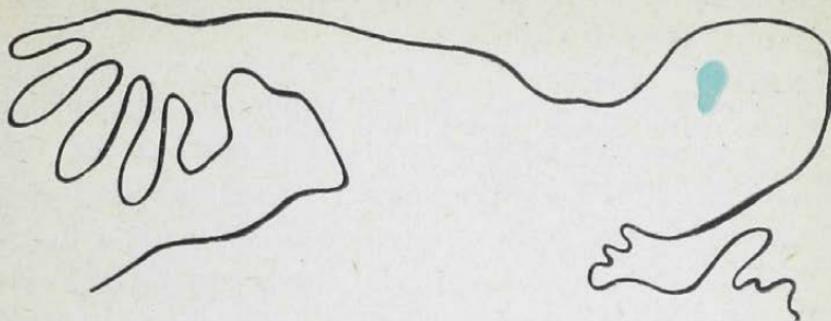
Metal washers or Chinese coins should be used in this surprising trick. The magician holds out his

right hand, with the palm towards the audience. The hand is obviously empty, but when he grasps in the air, he instantly catches half a dozen Chinese coins, which are tossed from hand to hand, and finally given for inspection.

The coins are first stacked together. A thread, white or pink, is then run through their centers, and tied in a loop. The loop should be long enough so that when it is slipped over the right thumb the coins will hang out of sight behind the hand.

With the coins in position, the palm of the hand may be shown quite empty, the thread being invisible at a distance of a few feet. Swing the hand upward, and tilt it slightly forward. The coins will fly over into the hand, where they are caught in the fist.

The coins may be tossed from hand to hand without breaking the thread, or they may be "vanished" from the right hand. This is done by letting the coins lie on the palm of the hand. Then the left hand covers the coins, and the left fingers push them over and in back of the right hand, where they hang out of sight, while both palms are shown. Then the coins may be caught again, and this time, the string is broken when the coins are passed from hand to hand, so the coins may be given for inspection.



CHAPTER XVI: SPIRIT TRICKS

THE ART of modern magic requires the production of apparently supernatural effects through the application of natural methods. So, for many years, magicians have been performing tricks which closely resemble so-called psychic phenomena.

It is a well-known fact that there are many fakers who pretend to produce genuine manifestations, yet who are really making use of tricks that are known to most magicians.

The following chapter explains a number of tricks of this type—tricks which are quite mystifying and highly entertaining, when shown as part of a magical performance. The chapter has nothing whatever to do with the pros and cons of psychic phenomena. That is a subject that must be carefully studied and thoroughly investigated in an open-minded manner, for a great many good arguments have been presented on both sides of the question.

THE TAPED SLATES

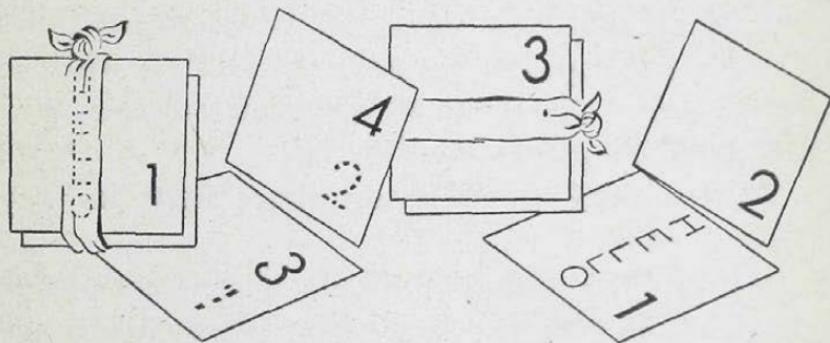
Two slates are bound with a piece of tape, which runs crosswise about them. The surface of one slate is marked with a figure 1; then the slates are turned over and the other is marked with a figure 2. The slates are untied, and the inner surfaces are shown, one being marked 3 and the other 4. Then the slates are tied together with the tape. When they are untied, a message is found between them, written on one of the slates.

The message, or written word, is on the slate at the beginning. It is on the side of the upper slate marked 1. It is written lengthwise along the slate with a sharp chalk or slate pencil, and the letters are just small enough to be concealed by the ribbon which is around the slates.

When the tied slates are shown and the outer surfaces are marked 1 and 2, no one supposes that the ribbon hides anything. When the slates are unbound, the side marked 1 is laid down on the table, the side 2 being up. Thus side 2 is seen; that slate is turned over and the inner sides are marked 3 and 4. Then one slate is laid with side 2 up; and the other slate is placed upon it, so that side 1 comes over side 2, while 3 and 4 become the outsides of the slates.

The slates are tied up in the tape, which is later removed and the message is found. The letters of the message appear much higher than the width of the ribbon.

The trick may be performed with two slabs of cardboard, the message appearing in ink.



THE THREE SPIRIT SLATES

This is a stock item among magicians, but it is usually performed with two slates. The addition of the third slate is a great improvement.

The magician shows both sides of three slates. Then he asks that one slate be chosen. This slate he discards, tucking it under his left arm. He numbers the other slates 1 and 2, and places them together with the numbers on the outside. When the slates are taken apart, a message appears on the inner surface of one slate. The slate is given for examination, and the other slate is also handed for inspection.

Beside the slates, a black flap is used, made of silicate or of cardboard. It lies on one of the slates, and covers the message, which is written previously.

The flap is just the size of the slate minus the frame, so it hides the message perfectly.

When the magician shows the three slates on both sides, he asks that one be selected. If it is not the flap slate, he puts the chosen slate under his left arm saying that that slate will be eliminated. If, however, the flap slate is chosen, he says: "I will use this slate, and one of the others. Which of the other two slates do you choose?"

Thus one of the two odd slates finds its way under the left arm.

The flap slate and the unprepared slate are placed together and they are turned over, which lets the flap fall on the unprepared slate. The slates are laid on the table, and the upper slate is turned over, showing the message. The flap lies on the blank slate.

Without hesitation, the magician pushes forward the slate with the message. Then he picks up the blank slate with his left hand, and with his right hand, takes the third slate from under his left arm. He sets the third slate on the slate that has the flap, and turns the two slates over, thus transferring the flap to the odd third slate, which is immediately replaced under the left arm. Then the second slate, rid of the flap, is laid on the table for inspection.

"Getting rid of the flap" is considered the most difficult part of the slate trick. This method makes it very easy, and enables the magician to walk away with the flap on the innocent third slate leaving

the two numbered slates in the possession of the audience.

THE SPIRIT NAME

This is a trick that requires careful observation. After it has been tried a few times, it seldom fails to work.

Tell a person to think of a spirit name—of some celebrity, if he wishes.

Then tell him that he is to write down a list of names on a sheet of paper, and somewhere in the list he must place the name upon which he is concentrating. Eight or ten names will be enough. Before beginning, he should determine mentally at what number he will write the chosen name.

The person writes down the names, while you are looking on. When he has finished, you hold his hand and look at the list. Then you immediately pick out the spirit name of which he was thinking.

Method: While the person is writing down the names, he will generally hesitate to think of what name he will write next. But when he comes to the point where he has intended to write the chosen name, he will write it without hesitation. Thus you can tell which name is the chosen one.

THE SPIRIT HAND

The magician holds both his forefingers in front of a person's eyes, and tells the person to close his

eyelids. Then the tips of the forefingers are set against the eyelids.

"Can you feel both of my forefingers?" asks the magician.

"Yes," is the reply.

"Then," says the magician, "since both of my hands are occupied, I will call upon a spirit hand to aid me."

At this instant an unknown hand brushes the person's hair, and taps his forehead. The magician immediately removes his hands and the spectator may open his eyes. But no one else is nearby. There seems to be no explanation of the spirit touch.

This trick is done very artfully. As soon as the person shuts his eyes, the magician extends the first two fingers of one hand, spreads them and places one against each of the person's eyelids. This leaves the magician's other hand free to act as the spirit hand. When the fingers are removed from the eyelids, both hands are held with forefingers extended.

CONTACT TELEPATHY

This is an interesting experiment performed by two people. One acts as the transmitter of thoughts. He is told a number, while the receiving person is out of the room. Then the transmitter is seated in a corner, with his back towards the room. The receiver is brought in, blindfolded. He is allowed to place the tips of his forefingers upon the temples

of the transmitter. A few moments later the receiver announces the number!

There is no mind reading to it. The transmitter signals to the receiver by a very artful system. By simply tightening his lower jaw, the transmitter causes his temples to press slightly against the receiver's forefingers. In this manner the receiver is informed of the number. Suppose the number was 153. The transmitter would press his jaw once, signifying one; then after a slight interval, he would make five presses; then another interval, and three presses. Thus any number of moderate length can be "transmitted" quickly and undetectably.

Ten presses signify zero.

IMPROVED ENVELOPE TEST

This is the most effective of all sealed envelope readings. Take a few envelopes and glue them together. Cut out a space in the center of the envelopes large enough to hold a small tobacco tin. The tin contains a sponge, saturated with alcohol.

A number of genuine envelopes are placed upon the dummy stack, and, of course the bottom envelope of the dummy pile is complete. Thus the hidden sponge cannot be seen.

A number of envelopes are given out, with slips of paper. Names are written on these slips which must be inserted, writing down, in the envelopes. The magician gathers up the envelopes, and adds

them to those he still has, so that the envelopes containing the questions come directly on top of the alcohol sponge.

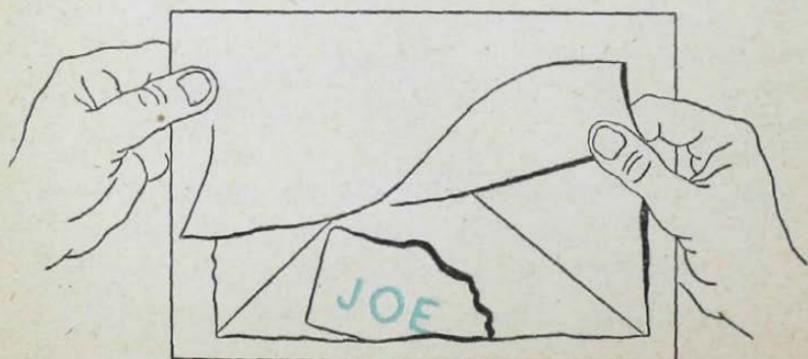
The magician then draws out the lowermost of the question envelopes and holds it to his forehead. The alcohol renders it transparent and the magician can read the name or message that is within. This is repeated with all the remaining questions. The envelopes should be laid on the table, leaning against a lamp, which will quickly dry the alcohol, and make the envelopes opaque once more.

READING SEALED MESSAGE

A name is written on a slip of paper, which is put, written side down, into an envelope. The envelope is sealed.

Holding the envelope to his forehead the magician instantly names the written name.

Method: A flap is cut in the face of the envelope.



This side of the envelope is down, so the cut is not seen. When the message is inside, the magician raises the envelope to his forehead. At the same time his thumb lifts up the flap and he sees the written name.

THE GREAT ROPE TIE

The magician is seated in a chair behind a screen. His arms are crossed, ropes are tied about his wrists, and the ends of the cords are fastened to the chair rungs.

As soon as everyone has left him alone, bells, placed beside the magician, begin to ring. Articles are tossed over the screen. But a half-minute later, when the magician invites people back to see him, he is tied as securely as before. He must be untied to be released.

The magician does not escape from the ties at all, but he does release himself sufficiently to ring the bells and throw things from behind the screen. By sliding down in the chair, the magician can raise one arm over his head, and can then slip under the other arm. Thus he is partially free. After ringing the bells, he slides back into the ropes just as he was before. As the ropes have not been tampered with, the inference is that some unseen force, and not the magician, rang the bells.

The magician can also tie a ring on the string, as an additional effect. (See "Ring Tied on String," page 191).

This is an excellent effect that can be shown anywhere—a great advantage for a trick of this type.

Two miniature slates are used. They are about two inches long by an inch across. They are shown blank on both sides; then they are placed together and encircled by a rubber band.

When the slates are opened, writing is seen on one of them. After the message has appeared the slates stand a close examination.

These slates can be made easily from cardboard, using several thicknesses of colored cardboard for the borders. But besides the slates, a "flap" is required, as in the case of the standard spirit slate trick. The flap is a loose piece of black cardboard which covers the message written on one of the slates, and makes the slate appear blank.

With these miniature slates, anyone can dispose of the cardboard flap without difficulty. The unprepared slate is shown on both sides. Then the prepared slate is shown and is laid on the left hand with the flap side down. The right hand picks it up and places it upon the unprepared slate. This action leaves the tiny flap behind in the left hand. The left hand immediately goes to the pocket and brings forth a rubber band to gird the slates. Thus the flap is secretly left in the pocket.

Another system is to wipe off the slates with a handkerchief, taking the tiny flap away with the

handkerchief. The flap simply drops in the cloth where it is easily concealed.

The slates are not necessarily limited to the size mentioned; they may be between three and four inches long and from two to three wide.

Very neat slates may be made from black fibre, with red fibre borders. Standard slates are not, of course, made in so small a size.

SINGLE SPIRIT SLATE

In this method, a message is obtained on a single slate, of fairly large size. It is shown blank on both sides and is placed in a paper bag. When it is removed, the message is on it; and the bag is crumpled and thrown away.

A flap is used; but it is made of a sheet of black tissue paper, which is not transparent. A message is written on one side of the slate, and it is covered with the tissue paper flap.

Both sides of the slate may then be shown; when the slate is put in the bag, the tissue paper falls off. When the slate is removed, there is the message, and the bag is easily rolled up and thrown away carrying the paper "flap."

Care must be taken to keep the paper covering on the slate while the slate is being shown. A few dabs of wax or soap will help this; but too much adhesive should not be used, otherwise the paper cannot be pushed off easily. The fingers can help to

remove the paper when the slate goes in the bag.

Carbon paper makes an excellent substitute for black tissue.

THE SPIRIT BELL

The magician shows a small bell with a handle. He holds a cloth in front of the bell, and the bell mysteriously rings.

The bell has a hole in the handle, through which runs a piece of black thread. The ends of the thread are attached to corners of the handkerchief. When the handkerchief is held in front of the bell, and the upper edge of the cloth is drawn taut, the bell will be raised, and will begin to ring, when the magician shakes the cloth slightly.

The ends of the thread should be but loosely tied to the handkerchief so that when the magician withdraws the cloth he can detach the thread and let it run free of the bell.

Another method is to have a tiny hook or projection on the bell handle. The thread engages this when the handkerchief is placed in position, and the bell is easily released later on.

THE SPIRIT CLOTH

This is another method of making bells ring behind a cloth; but besides the bell, articles are upset or tossed in the air by an unseen force.

The trick must be worked quickly, as will be evident from the explanation.

On the upper right corner of the cloth, there is a bent pin. The magician stands to the left of the table upon which the articles are placed. He stretches out his right hand holding the cloth before the objects. Then he shows the other side of the cloth by extending his left hand and bringing his right hand in against his left shoulder. This allows him to quickly hook the corner of the cloth on the left shoulder of his coat. The cloth remains taut because of the extended left hand; and the right hand is free to manipulate the objects behind the cloth.

Then the right hand comes back to its corner, detaches the hook, and the cloth is shown held in both hands, as at the outset. The temporary release of the right hand cannot be observed from in front.

CHOOSING A QUESTION

In having messages appear upon slates, the magician must often decide upon something to write. For example, he can have the audience choose the name of a great man, and then the name appears upon a slate.

Or he can simply write something and seal it in an envelope; then he lets people select one of several cards with different names written thereon, and the chosen card will bear the name that the magician has written on the card in the envelope.

But how is the proper card chosen? That is done by means of a small bag, in which the magician drops cards bearing different names. The bag is easily made at home. It is like two bags sewn together—or better, an ordinary cloth bag with a cloth partition in the center. In one side are several cards all bearing the same name. When the magician holds the bag open, he spreads it so the secret side is not disclosed. The varying cards are dropped in, and the magician re-opens the bag so that the secret pocket is now in view, and when anyone takes a card it must necessarily bear the desired name.

A SPIRIT ANSWER

The magician brings out a book, and asks a person to insert a card anywhere he chooses, in the book, thus determining a certain page.

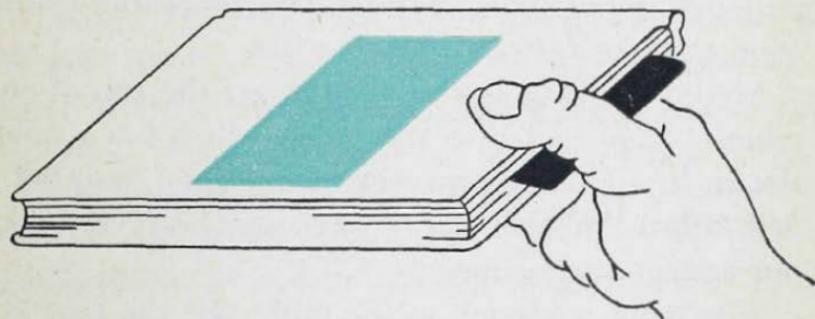
A sealed envelope is handed to a spectator and then the book is opened at the indicated page. A person is told to read the first line.

The envelope is opened and inside is a card bearing the very words that the person has read!

Method: The book used must have a plain cover. The magician chooses a page and writes its first line on a card which he seals in an envelope. Then he inserts a card at that particular page of the book, but when he carries the book, his hand hides the projecting card.

A spectator thrusts a card in at the opposite end of the book. While he is handing the envelope to a

person, the magician calmly turns over the book, revealing the other end, with *his own card* projecting. The spectator thinks that it is the card he inserted, and he opens the book at the right page. The magician, of course, secretly removes the spectator's card during the opening of the book.



SPIRIT TABLE LIFTING

This is a simple method whereby a table may apparently be lifted several feet in the air. A light table must be used.

People sit around the table and rest their hands lightly upon it. The magician presses forward on the table and inserts his foot beneath one leg. He presses with one hand directly over the leg, thus forming a clamp. When he raises his toe, the table will rise mysteriously. When the magician pushes it away from him, it will fall. The foot and the hand act as a sort of clamp that holds the table firmly.

ONE HAND TABLE LIFTING

The magician places his hand upon a light table, and when he lifts his hand, up comes the table. It may be raised to a height of several feet.

Then he places a handkerchief over the table; and puts his hand on it, but again the table comes up, although the presence of the silk handkerchief would seem to make any contact impossible.

Method: There is a small tack on the top of the table. The magician wears a ring, which has a small slot in it. (The ring may be a plain one, painted a flesh-color. An ordinary finger-ring, however, does not appear suspicious.)

The hand is placed on the table and the ring engages the tack. Lifting the table is then an easy matter. When the silk handkerchief is placed upon the table, it makes no difference. The ring engages the tack through the silk. At the finish, the magician pries out the tack with pressure of his hand, and lets the handkerchief fall over his hand. In removing the handkerchief he takes the ring also, so no trace remains.

A SPIRIT QUESTION

A person is invited to write a question, fold it, and put it in a match-box, which the magician lays on the table.

He seats himself at the table, holds the match-box to his head, and slowly gives an answer to the written question.

Method: The magician obtains possession of the question by using a special match-box. A hole is cut in the bottom of the box and in the drawer, at one end.

The box is opened slightly at the other end, and the question is dropped in. When the box is closed the question falls through the bottom into the magician's hand.

He sits at the table, and with one hand beneath the table, opens the folded paper and reads it while he is holding the box to his forehead. Then he folds the paper again, and after he has answered the question, he finds an opportunity to push it back into the box.

A SPIRIT GONG

The magician holds a metal gong in his hand, using a looped handkerchief as a handle by which to hold it; or he can use a glass bowl, with a handkerchief looped around the base.

In reply to questions, the gong rings mysteriously: once means "no"; twice means "yes."

The magician has a quantity of small shot in his hand. Each time he wishes to make the gong ring, he lets one ball of shot fall from his hand. The shot is not seen, but it makes the gong ring.

MYSTERIOUS ANSWERS

The magician tells people that they can write questions and fold them up, while he is out of the room. Then he comes into the room and touches each person's forehead. This, he says, gives him their thoughts. He sits down, opens a book, and reads a few lines. Then he answers one of the questions. He repeats this, first reading and then answering questions until he has answered practically all of the written questions.

Method: The magician has a confederate—or two, if many people are present. The confederate pretends to write questions, but instead he watches what other people are writing, or listens to the other people talking over questions, and on his paper he writes the names of people and the questions they are asking. When the magician enters and walks among the people, the confederate secretly drops the information in the magician's pocket; or he can place it in the pages of the book the magician intends to use. When the magician opens the book he gains the necessary information. Of course he can also answer an imaginary question which the confederate will claim to be the one he wrote.

THE MYSTIC RING

A metal ring is laid upon the table. It is about the size of a large bracelet.

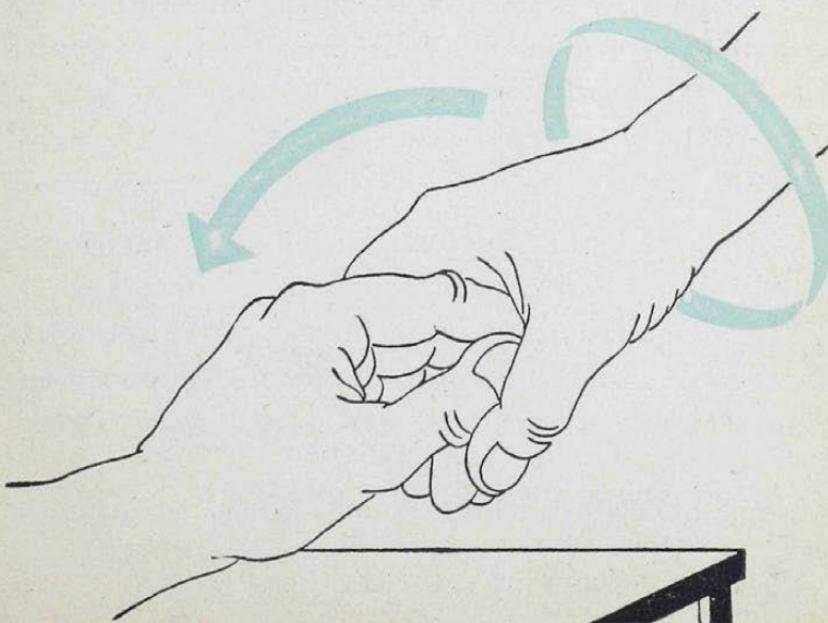
The magician turns out the light with one hand

and immediately grasps the person's hand with his other hand. Then he states that in a few seconds the ring will mysteriously leap on to the person's arm, although that would seem impossible, as the magician is holding the person's hand.

Suddenly the person feels the ring. The magician turns on the light and there is the ring, on the person's arm!

Method: As soon as he turns off the light the magician seizes the ring with his free hand and lets it slide on to his wrist.

Then he seizes the person's hand, and a little while later he tilts his hand so that the ring slides off his wrist on to the person's arm, passing over both hands.



A CLEVER SLATE WRITING TRICK

This method of slate writing requires nerve; but when properly performed it is very mystifying.

The magician writes a few words on a slate and then rubs them off. He asks for a question, and in order to visualize it, he writes it slowly word for word on the slate.

Then he rubs it off again, and lays the slate on the table, with the chalk upon it.

A few minutes later he turns over the slate and there is the answer to the question written on it!

Method: When the magician slowly writes the question, he really writes a suitable answer, and only pretends to rub away the writing. He lays the slate with the writing side down, and of course when it is turned over the answer is found on it!

MIND READING

In this trick the magician employs a "medium" who is seated across the room, and is blindfolded.

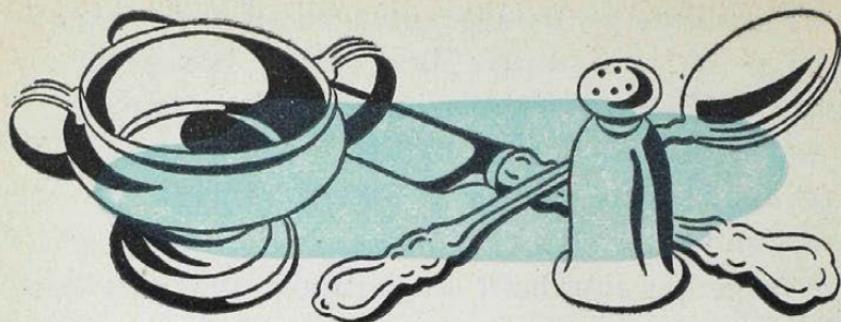
The magician states that he can send thoughts of various objects to the medium by picturing them. He asks persons to have the objects ready, such as coins, rings, pins, etc.

Then he walks around touching the various objects, and as he touches each one, the medium names it.

This is done by having a rotation of objects, such as ring, coin, pin, watch, shoe, glasses, book, match-box, etc. The magician touches these in the memorized order, so that as he says "Name this," the medium knows what to say. Various objects, such as books and match-boxes, can be lying around where the magician can hold them up if they are not offered to him.

If he wishes, the magician can say: "That's right," after the medium names an object such as a watch. That means "repeat," and the magician immediately holds up another watch. If he simply says "Right," the medium knows that he is going to eliminate the next object in the prearranged order. Thus if he touches a person's shoe, and the medium names it, the magician, if he sees no eye-glasses, will say "Right." So the next object he touches will be a book.

The two persons who work the trick can best arrange their own system of rotation.



CHAPTER XVII: TABLE TRICKS

HERE are certain tricks which are especially suited to performance at the dinner table; partly because the objects used are always there; and partly because the tricks can best be presented before a seated group.

Dinner table magic is almost an art in itself. Some tricks which are ordinarily effective cannot be presented at the table, where people are viewing the performer from various angles, and he is at a disadvantage. Yet the dinner table is the very place where the magician is often called upon to give an impromptu performance.

Now just as there are certain tricks which cannot be shown at the table, so are there certain tricks which cannot be presented elsewhere; in other words, tricks which have been invented for the sole purpose of close-up work, with the audience on all sides.

Needless to say, the disadvantages of cramped quarters are offset by certain advantages which the performer has at the dinner table. For example, he can drop objects in his lap; and he also has an advantage in that the audience looks down from above. Therefore, the conditions of table performances allow the use of certain principles not found in other tricks.

Futhermore, spoons, knives, forks, etc., are not ordinarily good articles to use in tricks. At the dinner table, their use is appropriate.

This chapter has been planned as a real collection of tricks for the dinner table—tricks that are startling, effective, and workable, and therefore highly valuable to the impromptu magician.

THE VANISHING SALT-SHAKER

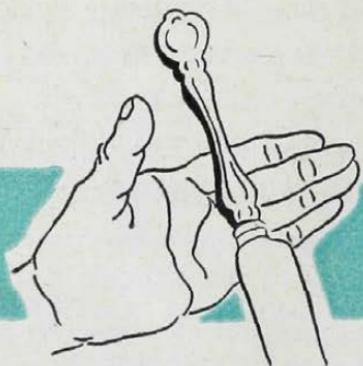
The magician sets a salt-shaker on the table, and covers it with a folded napkin. He lays a coin on the table and puts the shaker upon it. He lifts the shaker and the napkin, but the coin is still there.

He replaces the shaker and the napkin and suddenly strikes the napkin with his fist. It collapses. The salt shaker is gone! The magician then produces it from his inside vest pocket.

Method: In lifting the salt-shaker beneath the napkin, the magician looks at the coin for a moment, and brings his hands to the edge of the table, letting the salt-shaker fall in his lap. He replaces the folded

napkin which retains the shape of the shaker. When he strikes the napkin, it collapses. Reaching in his lap, the magician pushes the shaker up under his vest, and then produces it by reaching down in the top of his vest.

If desired, he can merely bring the shaker up from beneath the table, as though it had been knocked through the wood.



THE MAGNETIC KNIFE

A table knife is placed against the palm of the hand. It remains there, as though magnetized to the hand, which is held in a vertical position, with the fingers pointing straight forward.

To do this, you need the proper kind of a knife and you must study the correct position. Set the knife point downward against the fingers of the left hand. The knife must have a heavy handle, with a bulge where the blade starts; and this bulge, or projection, rests upon the joint of the left little fin-

ger. The hand is not quite vertical; it is tilted backward imperceptibly. The weight of the handle rests against the fingers, and the knife sets firmly in position, although its situation seems precarious.

THE OBEDIENT SPOON

A spoon is placed upon the tips of the fingers, and it remains there for a short time. At the performer's command, the spoon suddenly turns over!

The spoon has a hump in the handle; and it is set on the fingers so that the hump is downward. The spoon is actually balanced there, but it is not difficult to keep it from turning over.

When the hand is tilted imperceptibly, the spoon loses its balance, and turns over—apparently of its own accord!

VANISHING SALT

A napkin ring is laid upon the table, and salt is poured into it. A small piece of cardboard is laid over the ring, and the ring is lifted. The salt is gone!

Method: Take a circular piece of white paper and glue it to the bottom of the napkin ring. This paper matches the table-cloth and will not be detected. When salt is poured in and the ring lifted, the salt comes along. The piece of cardboard hides the salt in the ring. The ring should be pocketed, with the salt.

THE ENCHANTED SEED

A grape seed is dropped into a glass of ginger-ale. It sinks to the bottom of the liquid.

At the magician's command, the seed rises to the top of the glass, and remains there until he tells it to sink. Down it goes again, and comes up when it is told to rise.

This is a very curious and interesting experiment. It is caused by the air-bubbles in the ginger-ale. The seed naturally sinks, but as soon as a few bubbles cluster around it, it comes to the top. There the air-bubbles escape, and down goes the seed, only to rise again in a few moments.

The performer must time his commands when he has observed the bubbles forming or disappearing; yet the average onlooker will not detect the cause of the peculiar behavior of the seed.

THE ORANGE TO THE APPLE

Changing an orange to an apple is not a difficult trick—if you know the secret. The orange is placed beneath a napkin, and when the cloth is removed, there is the apple instead!

Method: Cut an orange into quarters and carefully remove the peel. Fix them around an apple, and if you do a neat job, no one will suspect that the fruit is not a genuine orange.

When the supposed orange has been covered with

the napkin, reach beneath and quickly remove the peels, carrying them away in the folds of the napkin, leaving the apple there instead.

THE VANISHING KNIFE

A table knife is wrapped in a napkin. The napkin is rolled up and then unrolled. The knife is gone!

Method: Roll the napkin around the knife, and have the handle of the knife toward the edge of the table. The napkin is rolled loosely, and in tilting it up, the knife slides out, unobserved into the lap.

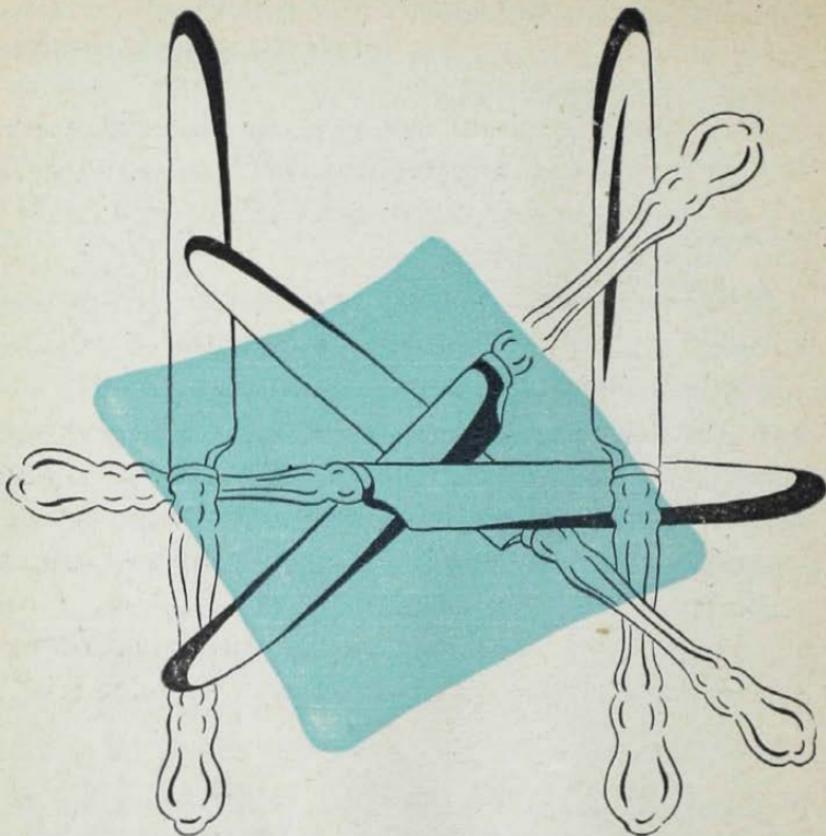
Another napkin should be on the lap to keep the knife from falling to the floor.

SWALLOWING A KNIFE

A knife is placed on the table, parallel to the edge. The magician picks up the knife with both hands, and appears to swallow it. The knife is gone!

This is done in picking up the knife. The hands are placed upon it, finger tips to finger tips. This position is taken two or three times, and finally the hands appear to scoop up the knife; but as they do so, they slide it to the edge of the table and let it fall into the lap. The hands are immediately raised to the mouth.

If this is done neatly, all eyes will follow the hands, thinking the knife is still there.



FIVE KNIFE TRICK

Five knives are laid upon the table. The object is to raise four of them with the other knife.

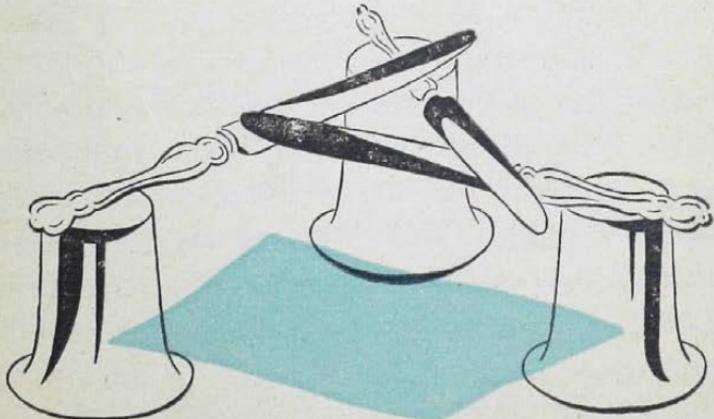
This sounds impossible; but the magician can do it. It is very easily accomplished by following the illustration above.

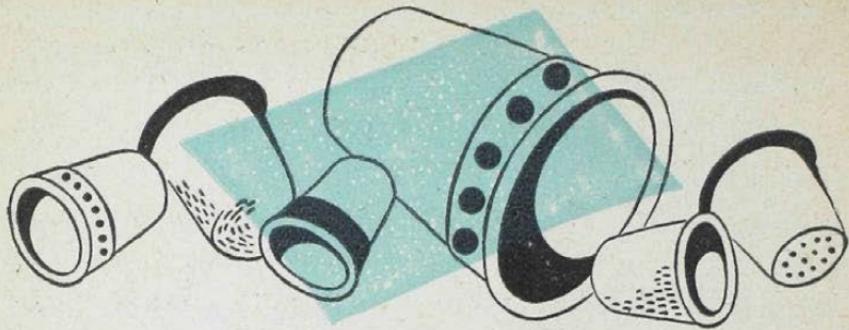
Using three tumblers as bases, the magician states that he can form a three-way bridge, with three knives, each one coming from its base—an inverted glass.

This is accomplished in the manner shown in below. The blades of the knives are interlocked, and the handles rest upon the tumblers.

Note: There are various other tricks which appear in different chapters that are suited for use as "Table Tricks." They have been placed in their proper groups, and will be easily recognized by the reader.

Practically all the tricks in the chapter on "Tumbler Tricks" are intended for the dinner table, but as there are many of them, they are treated in a separate chapter.





CHAPTER XVIII: THIMBLE TRICKS

A "VANISHING" THIMBLE

A THIMBLE is placed on the finger tip of the right hand and is removed by the left hand. When the left hand is opened, the thimble has disappeared. The thimble is originally on the second finger of the right hand, while the other fingers are bent in. When the right hand is swung over to the left, the second finger is bent in, and the forefinger is extended in its place. The left hand immediately closes around the forefinger and pretends to draw away the thimble. The forefinger is seen without the thimble; so everyone supposes that the thimble is in the left hand. But when the hand is opened the thimble is gone.

The thimble may be drawn from the left elbow, on the tip of the second finger.

COLOR-CHANGING THIMBLE

This is a variation of the preceding trick. A red thimble is placed on the tip of the right forefinger and a blue one on the tip of the second finger. The blue thimble is shown and is apparently placed in the left hand. But again the fingers change positions, during the motion of the right hand, and when the left hand is opened, a red thimble is there instead of a blue.

THE JUMPING THIMBLE

A thimble is shown on the tip of the second finger of the right hand. The left hand is also shown, but it has no thimble. The hands are waved, and the thimble jumps from the right hand to the left, and back again.

Take a thin metal thimble and saw it or cut it in half, from top to bottom. Put one portion on the front of the right second finger, and the other portion on the back of the left second finger. By pressing the bottom edges of the half-thimbles, the magician can clamp them firmly to the finger tips.

Now, when the palms of the hands are shown, there will be a thimble on the tip of the right second finger; but none will be in view on the left.

In waving the hands, turn the backs towards the spectators, and the left-hand thimble will come into view while the right-hand thimble will be out of

sight. Another wave of the hands brings the palms front and the thimble is back on the right.

THIMBLE FROM PAPER

A small sheet of paper is shown on both sides. It is rolled into a cone. The right forefinger is inserted in the cone, and comes out bearing a thimble.

The thimble is originally on the right forefinger. The paper is held at one end by the right forefinger, beneath, and the right thumb, above. The left hand grips the other end of the paper, and folds it over so that it covers the right thumb, which then releases the under end so that it springs forward. The right forefinger immediately comes up beneath the end held by the left hand, and the right thumb is set on top. Thus both sides of the paper are exhibited without revealing the thimble.

The left hand rolls the paper in a cone around the right forefinger, which is withdrawn, leaving the thimble in the cone. The finger is shown, and is carefully inserted in the cone, emerging with the thimble.

THIMBLE THROUGH HANDKERCHIEF

The magician borrows a handkerchief and places a thimble beneath it, holding the thimble on the tip of his forefinger. He squeezes the handkerchief, and the thimble goes half way through it, so that

both sides of the cloth may be shown, with the thimble extending through.

Then the thimble is pushed back, and the handkerchief is returned, uninjured.

Two thimbles are required for the trick. One must fit loosely over the other. The tip of the larger thimble is cut off, just at the bottom of the rough part. When this thimble tip is placed on the smaller thimble, the thimble appears quite ordinary, at a short distance.

In working, show the thimble, and place it temporarily in the left fist. Then take the thimble on the right forefinger, leaving the false tip in the left hand. Place the right hand under the cloth, with the forefinger extended, and insert the forefinger into the left fist, picking up the false tip. The handkerchief can then be shown with the thimble apparently half way through it!

Then place the left fist over the right forefinger and remove the false tip. Withdraw the handkerchief and show the thimble. Push the thimble into the left fist, and leave the false tip on it, so the hands may be shown empty, except for the thimble. It is an easy matter to dispose of the false tip after this.

COMPLETE PENETRATION

This is a good trick to work in connection with the previous item, as only the thimble itself is used, and it apparently passes right through the handkerchief.

The thimble is set on the tip of the forefinger, which is held upright, and a handkerchief is set over it. The back of the right hand is towards the audience and the left hand approaches in front of the extended finger with the back of the left hand also towards the audience.

Now, the finger which is extended under the cloth is in reality the second finger, which has been raised instead of the forefinger. So as soon as the left hand covers in front of the handkerchief, the forefinger is raised up under the hem, and comes up in back of the handkerchief. As the left fist is closed, it encircles both the forefinger and the second finger, and grips the thimble. The left hand is raised slightly, to set the thimble on the second finger, through the cloth. The forefinger is immediately bent down. Then the left hand is removed, and there is the thimble through the handkerchief.

The left hand takes off the thimble. Then the handkerchief is given for examination, and the right hand is shown empty.

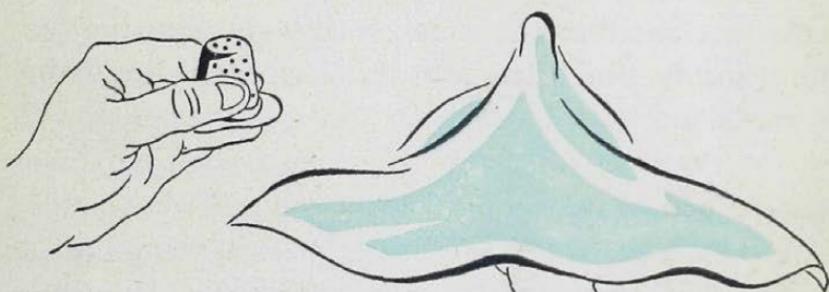
HANDKERCHIEF THROUGH THIMBLE

The magician shows one thimble on his right forefinger. Otherwise his hands are empty. He places a silk handkerchief over his forefinger, and reaching beneath the cloth with his left hand, brings out the thimble and sets it on his right forefinger, but with the cloth between the thimble and the finger.

Taking the handkerchief by all four corners, the magician yanks it with his left hand, and the handkerchief comes away, leaving the thimble still on the right forefinger! The effect of this is most startling.

It is accomplished by the use of two thimbles; one fits easily inside the other and they are shown as one on the tip of the right forefinger.

The cloth is spread over the right forefinger and the left hand brings the larger thimble out from beneath and sets it on top of the silk handkerchief.



Thus the larger thimble covers the smaller, but with the cloth between. When the handkerchief is snatched away, the large thimble comes with it, but the smaller thimble is revealed on the right forefinger. The action is instantaneous and surprising.

The handkerchief is dropped in the coat pocket where the thimble falls from it.

THE TELL-TALE THIMBLES

A tiny ball of paper is laid on the table, and is covered with one of three thimbles. The magician

requests the spectators to cover the ball with any one thimble, while his back is turned, and then to mix the thimbles around on the table.

This is done; and the magician immediately points out the thimble which covers the paper ball!

There is no preparation about the thimbles. But in making the little ball, a short hair is rolled up in it, so that one end of the hair projects a short distance.

When the paper ball is on the table, no one will notice the presence of the hair. But when the thimbles are set on the table, the magician can instantly name the location of the paper ball by pointing out the thimble which has a bit of hair extending from beneath it.

RED, WHITE AND BLUE

This trick is similar to the last; except that three tissue-paper balls are used: red, white, and blue.

The magician can point out the location of each ball, when the balls have been covered by thimbles.

The red ball has a long hair, the paper being wrapped around the center. Thus two hairs will project from each side of the thimble covering the red ball. One hair projects from the thimble covering the white ball; while the blue ball is unprepared and nothing reveals its presence.

The balls can be carefully made, and glued so that the hairs will not come loose.



CHAPTER XIX: TUMBLER TRICKS

HERE are many interesting tricks in which drinking glasses are used, and some of them have been chosen for this chapter. They make excellent tricks for the dinner table, but they can be performed in other places as well.

THE OVER-FULL TUMBLER

How can a glass be more than full?
Very easily, as you will learn when you try this trick.

Take a glass and fill it to the brim, until everyone admits that it is quite full.

Then take another glass or a pitcher and very carefully pour a little bit of water into the full glass. If you do this slowly, the full glass will receive a small quantity of water.

Then if you look at the full glass from the side, you will observe that it is actually more than full. The water will be piled up in the center of the glass and will form a tiny hump which is quite visible. That is, the water will be above the brim of the glass!

Care must be taken that the brim of the glass does not become at all wet.

A TWO-TUMBLER TRICK

The performer states that he will pour a quantity of water into a glass. Then he will pour in some water from another glass; but with this strange result—there will be less water in the first glass when he is through than there was when he started!

To accomplish this seeming impossibility, fill the first glass almost to the brim. Then put some water in the second glass, and dash it into the nearly-filled first glass. You will actually transfer the contents of the second glass into the first; but the force of the water will dash out water from the first glass and it will contain less water than when you started.

The trick should be performed on a tray.

NON-BREAKABLE GLASS

The magician pushes a tumbler off the edge of the table. It falls to the floor, but it does not break!

Practice this with a pillow. Push the glass slowly

to the edge of the table and let it topple off. It will turn over in falling, and will strike on the rim. This absorbs the force of the blow, and the glass will not break—as it probably would if it struck the floor on its side.

Of course a delicate glass should not be used. A cheap and fairly thick glass is the kind to do this trick with.

THE MAGNETIC TUMBLER

The magician takes a glass and turns it over on the table. He places his hand upon it, and lifts. The glass comes with his hand, as though magnetized.

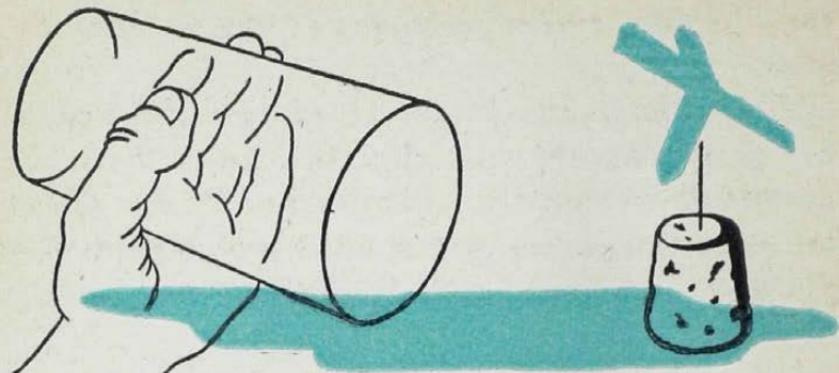
The glass used in the trick should have a depressed bottom. Moisten the bottom of the glass, and set the palm against it, giving the palm a twist. The suction created will enable the hand to lift the glass.

Any glass may be lifted by burning a small piece of paper in it, and then pressing the palm flat upon the brim. This makes it possible to lift the glass with the palm.

THE MYSTIC POINTER

A tumbler plays a very important part in this trick.

A small piece of paper is cut in the form of a cross, and is folded slightly in the center of each arm.



A needle is placed in a cork, which is stood upright, and the paper cross, which has one arm slightly pointed, is balanced on the needle.

A tumbler is inverted over the small contrivance, and the object is to make the pointer turn in any desired direction.

To do this, rub the outside of the glass with a handkerchief, and you can make the pointer turn. It can be made to revolve by rubbing the handkerchief rapidly around the outside of the glass.

THE TOP OF THE TUMBLER

The magician turns a tumbler upside down and lays a coin upon it. He hands a person two matches, and states that it will be impossible for the person to pick up the coin with the two matches and lift it from the top of the tumbler.

The feat looks so easy that the person immediately

accepts the challenge. He picks up the coin with the two matches and triumphantly lifts it from the glass.

Then the magician quietly informs him that he has picked up the coin, but he took it from the *bottom* of the tumbler, and not from the top. Hence he has failed to fulfill the necessary conditions of the trick.

A SURPRISING DETECTION

A tumbler is used in this trick—but its sole purpose is to draw attention from the true secret.

An object is laid on the table. The magician leaves the room, and someone pockets the object.

When he comes back, the magician inverts a tumbler on the table and asks each person to touch the bottom of the glass with his or her forefinger. When everyone has done so, the magician looks at the glass and names the person who has the object.

A confederate helps the magician. Not a word is spoken. The confederate, however, knows who took the object, and he waits until that person has touched the glass. Then the confederate touches the glass. The magician knows that the person who touched the glass just before is the one who holds the object.

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